JOHN W. SCHAUM
PIANO COURSE
B - THE BLUE BOOK

Leading to Mastery of the Instrument

Belwin
Excellence in Music Education

JOHN W. SCHAUM
PIANO COURSE
B - THE BLUE BOOK

Leading to Mastery of the Instrument

ITS OBJECTS

1. TO TEACH PIANO in the most natural and enjoyable way.
2. TO PRESENT technical information accurately and progressively.
3. NOT TO DEFINE the scope of Grade I – or Grade II – or any other grades.
4. NOT TO CONFINE the intellectual range of the pupil within the first year or any other period of time.
5. BUT TO OFFER a gradual and progressive pedagogic continuity through a series of books named Pre-A – A – B – C – D – etc.
6. TO LEAD with the assistance of the teacher to eventual mastery of the instrument.

Please particularly note that the division of the books is not based on a definite interpretation or separation of the various grades. Neither did Mr. Schaum attempt to define how much the mind of a pupil is capable of absorbing within a certain period of time.

Progressive Succession of the JOHN W. SCHAUM PIANO COURSE

Pre-A – For the Earliest Beginner
A – The RED Book – Grade 1*
B – The BLUE Book – Grade 1½
C – The PURPLE Book – Grade 2
D – The ORANGE Book – Grade 2½
E – The VIOLET Book – Grade 3
F – The BROWN Book – Grade 4
G – The AMBER Book – Pre-Virtuoso
H – The GREY Book – Virtuoso

*Grades are listed to serve as an approximate guide to the teacher

This revision: Wesley Schaum

Text illustrations: Jeannette Aquino

Copyright © 1945 (Renewed 1973) by BELWIN-MILLS PUBLISHING CORP.
This edition © 1996 BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Administered by WARNER BROS. PUBLICATIONS
All Rights Reserved including Public Performance for Profit

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

PAGE

Sight Reading Drills 3
Left Hand Echoes – *Play Ball* 4
Syncopation in $\frac{3}{4}$ Time – *Music Box* (Liadow) 5
Shifting Melody from R.H. to L.H. *Stalactites and Stalagmites* 6
Different Kinds of Accents *The Country Fiddler* (Folk Dance) 7
Arpeggio Recital Piece – *The Elevator* 8
Music Appreciation – *The Harpsichord Player* (J.S. Bach) 10
The Folk Song – *The Year 1620* 11
Syncopation in $\frac{4}{4}$ Time – *Short'nin' Bread* 12
Crossing Hands (L.H. over) *Magic Flute* (Mozart) 14
$\frac{6}{8}$ Time – *The Wishbone* 15
Changing Keys (Major to Minor) *The Campbells Are Coming* 16
A Classical Recital Piece – *The Dress Parade* (Schubert's "Marche Militaire") 18
Key of E-Flat Major – *Little Brown Bug* 20
Fermata 𝄐 – *Sailing* 21
How to Practice – (Descriptive Music) *The Clothes Line Waltz* 22
Piano Quiz No. 1 24
The Repeat Sign – Legato Thirds *Monkey Sees! Monkey Does!* 25

PAGE

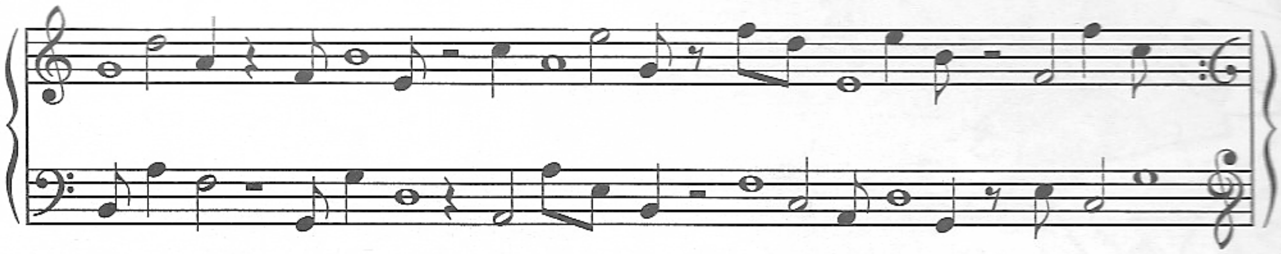
Two Right Hand Positions *The Ventriloquist and His Dummy* 26
Da Capo al Fine *Here We Go for a Touch Down* 27
Tarantella Story – *The Spider Dance* 28
Sixteenth Notes – *Wun Long Pan* 30
Two Note Slurs – *The Hair Stylist* 31
Chord Inversions – *The Dentist* 32
How To Use the Damper Pedal 33
Applying the Pedal to Broken Chords *Shadow Pictures* 34
Pedal Study – *Strange Lands* (Robert Schumann) 35
Chord Recital Piece – *Hear Those Lovely Bells* 36
Contrary Motion – *The Fire Engine* 38
Wrist Staccato – *A Fine State of Affairs* 39
Key of E Major – *The Telegraph Operator* 40
Interweaving Hand Legato – *Over the Hurdles* 41
$\frac{6}{8}$ Time in the Key of B♭ – *The Daily Comics* 42
Chromatic Passages – *Putting Salt on a Bird's Tail or How Not to Catch a Bird* 43
American Folk Song – *On the Levee* 44
Piano Quiz No. 2 46
Certificate of Promotion 47
Music Dictionary 48

* * *

The Schaum **THEORY LESSONS, Book 2** is recommended as a workbook to supplement this method.

SIGHT READING DRILLS

THE SCHAUM MASTER DRILL CARD



(May be turned upside down for variety and additional drill)

Teacher's Note: Devote 1 to 4 minutes of *every* lesson to these drills. Continue until this book is finished. Consistent use of these drills will help your student to become a good note reader. Musical parents should be encouraged to practice these drills between lessons with their child at home.

Use the Master Card with Each Drill

FIRST DRILL

(Reciting Note and Rest Values)

As the teacher points to the notes and rests on the Master Drill Card, the pupil recites aloud the value of each. No letter names are mentioned; the student simply says "Whole Note, Half Note," etc.

SECOND DRILL

(Reciting Treble Letter Names and Note Values)

The pupil recites the names of treble notes as they are pointed out by the teacher on the Master Drill Card. The student says "G-Whole Note, D-Half Note," etc.

THIRD DRILL

(Playing Treble Notes on Piano)

As the teacher points out the treble notes on the Drill Card, the pupil plays them on the piano, without looking at the hands if possible.

FOURTH DRILL

(Reciting Bass Letter Names and Note Values)

The pupil recites aloud the letter names of bass clef notes as the teacher points them out on the card. The student says "B-Eighth Note, "A-Quarter Note," etc.

FIFTH DRILL

(Playing Bass Notes on Piano)

As the teacher points out the bass notes on the Drill Card, the pupil plays them on the piano, without looking at the hands if possible.

SIXTH DRILL

(Reciting Treble and Bass Letter Names Alternately)

The pupil first recites a treble note, then a bass note, then a treble, then a bass, etc., until all the notes on the Master Drill Card have been named. The student says letter names only, not note value names.

SEVENTH DRILL

(Playing Treble and Bass Notes Alternately)

The student first plays a treble note, then a bass note, then a treble, then a bass, etc., until all the notes on the card have been played.

EIGHTH DRILL

(Reciting Rhythmic Values: Quarter Note as a Unit)

Imagine that the time signature on the Drill Card is $\frac{4}{4}$. Then let the pupil recite as follows: "Whole Note = Four Counts," "Half Note = Two Counts," etc. No letter names are mentioned.

NINTH DRILL

(Reciting Rhythmic Values: Eighth Note as a Unit)

Imagine that the time signature on the Drill Card is $\frac{6}{8}$. (Whole notes will have to be ignored.) The pupil will recite as follows: "Half Note = Four Counts, Quarter Note = Two Counts," etc. No letter names are mentioned.

TENTH DRILL

(Reciting According to Tonality)

Do Drill No. 6 imagining that the key signature on the Drill Card is one sharp, key of G.

ELEVENTH DRILL

(Playing According to Tonality)

Do Drill No. 7 imagining that the key signature is one sharp, key of G.

TWELFTH DRILL

(Other Tonalities)

Do Drills 6 and 7 in other keys.

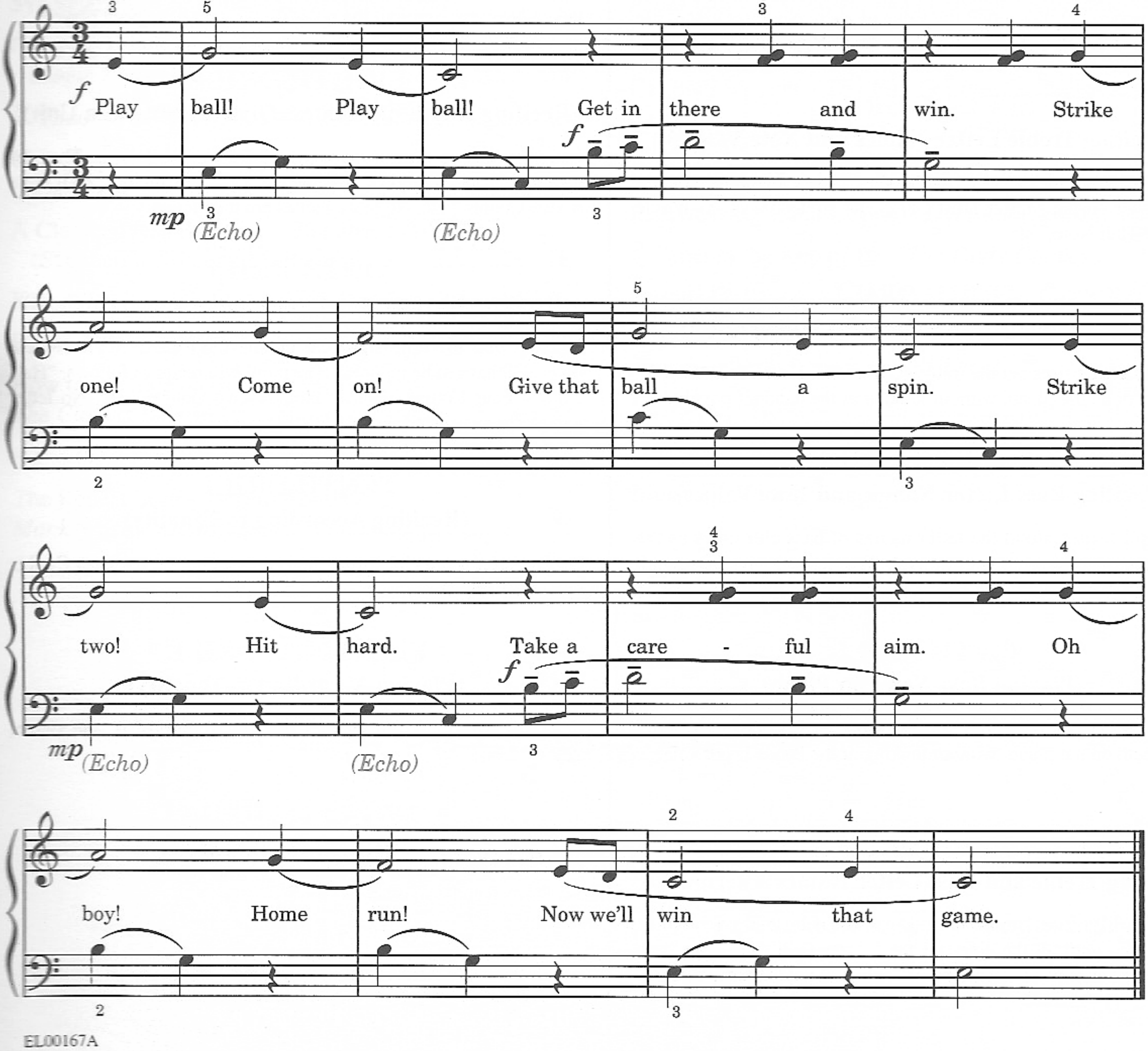
ECHOES

Note how the left hand echoes the right hand theme in this piece.

1. PLAY BALL

Con anima *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(See Dictionary on page 48 for definition.)

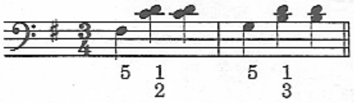

f
Play ball! Play ball! Get in there and win. Strike one! Come on! Give that ball a spin. Strike two! Hit hard. Take a care - ful aim. Oh boy! Home run! Now we'll win that game.
mp
(Echo)
(Echo)
f
mp
(Echo)
(Echo)
f

SYNCOPATION IN $\frac{3}{4}$ TIME

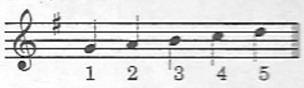
The TYING of the third beat over into the first beat of the next measure is an example of *syncopation.*

PREPARATORY DRILL

Left Hand Patterns



Right Hand Position

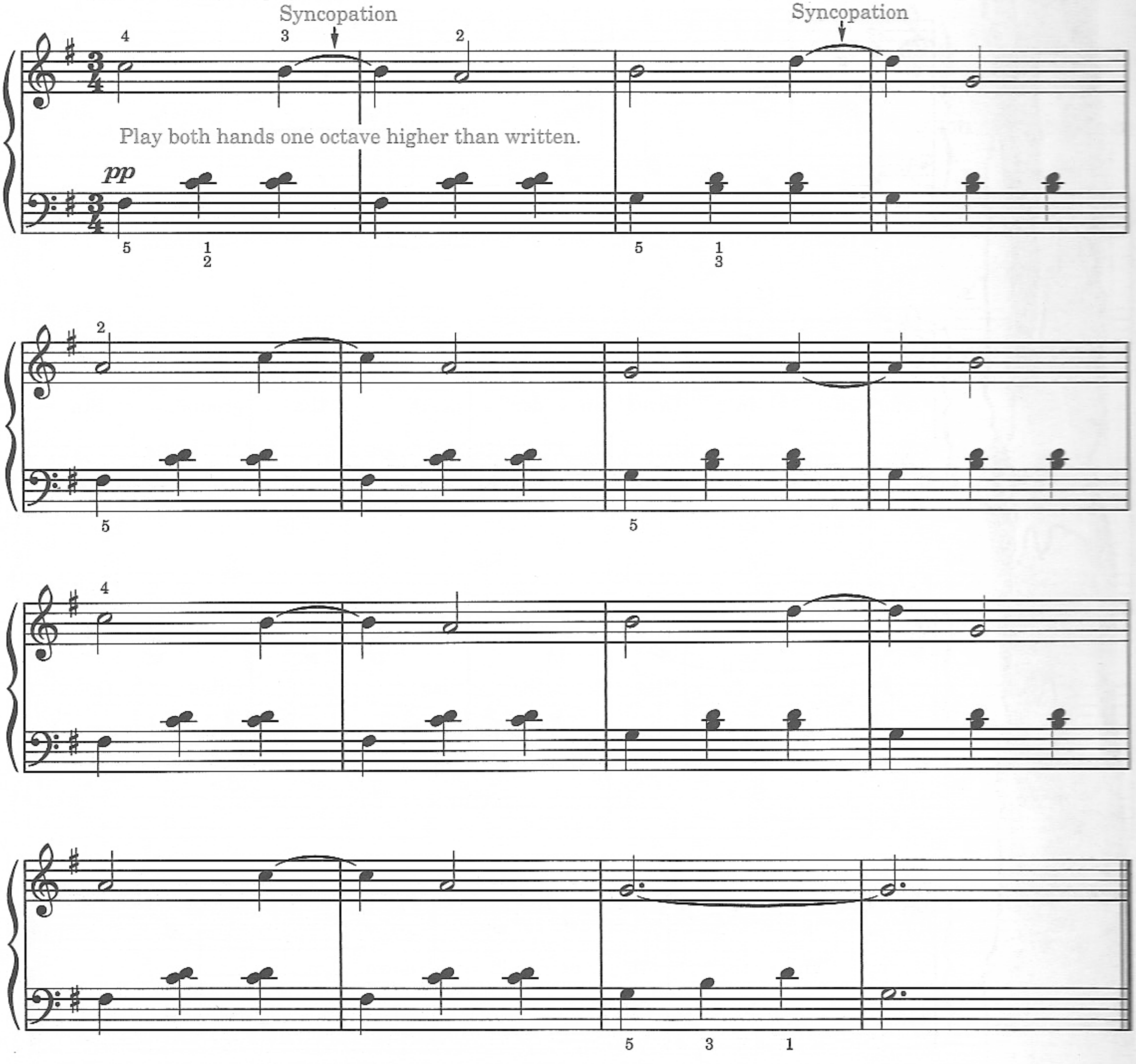


2. MUSIC BOX

Allegretto *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _

(See Dictionary on page 48.)

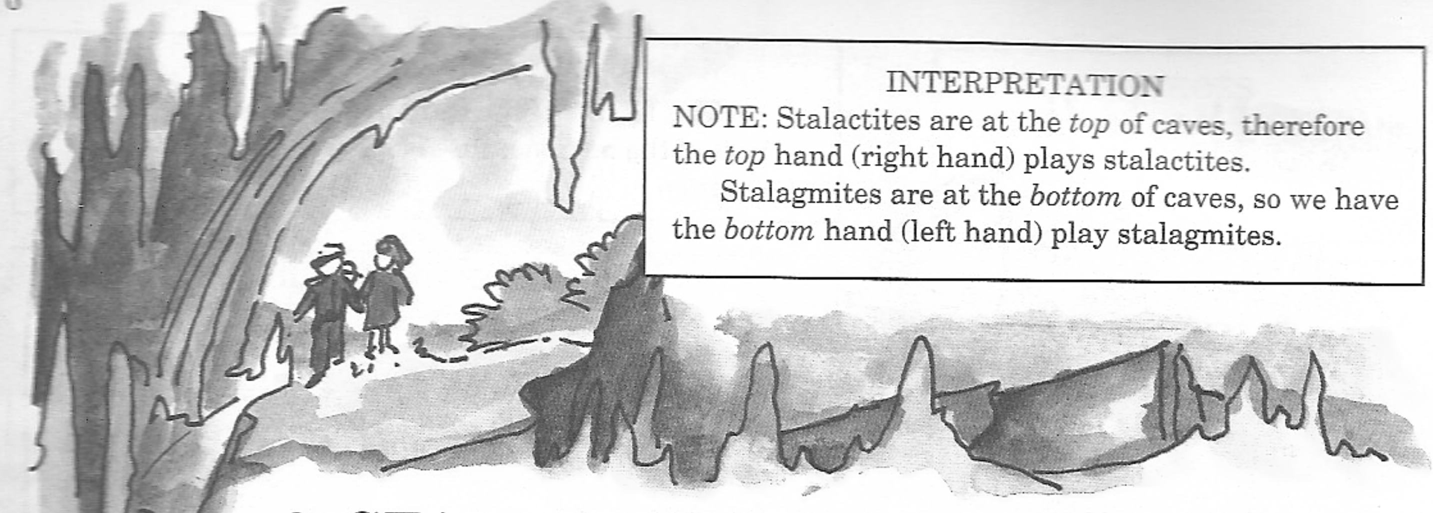
Liadow (adapted)



Syncopation

Syncopation

Play both hands one octave higher than written.



INTERPRETATION

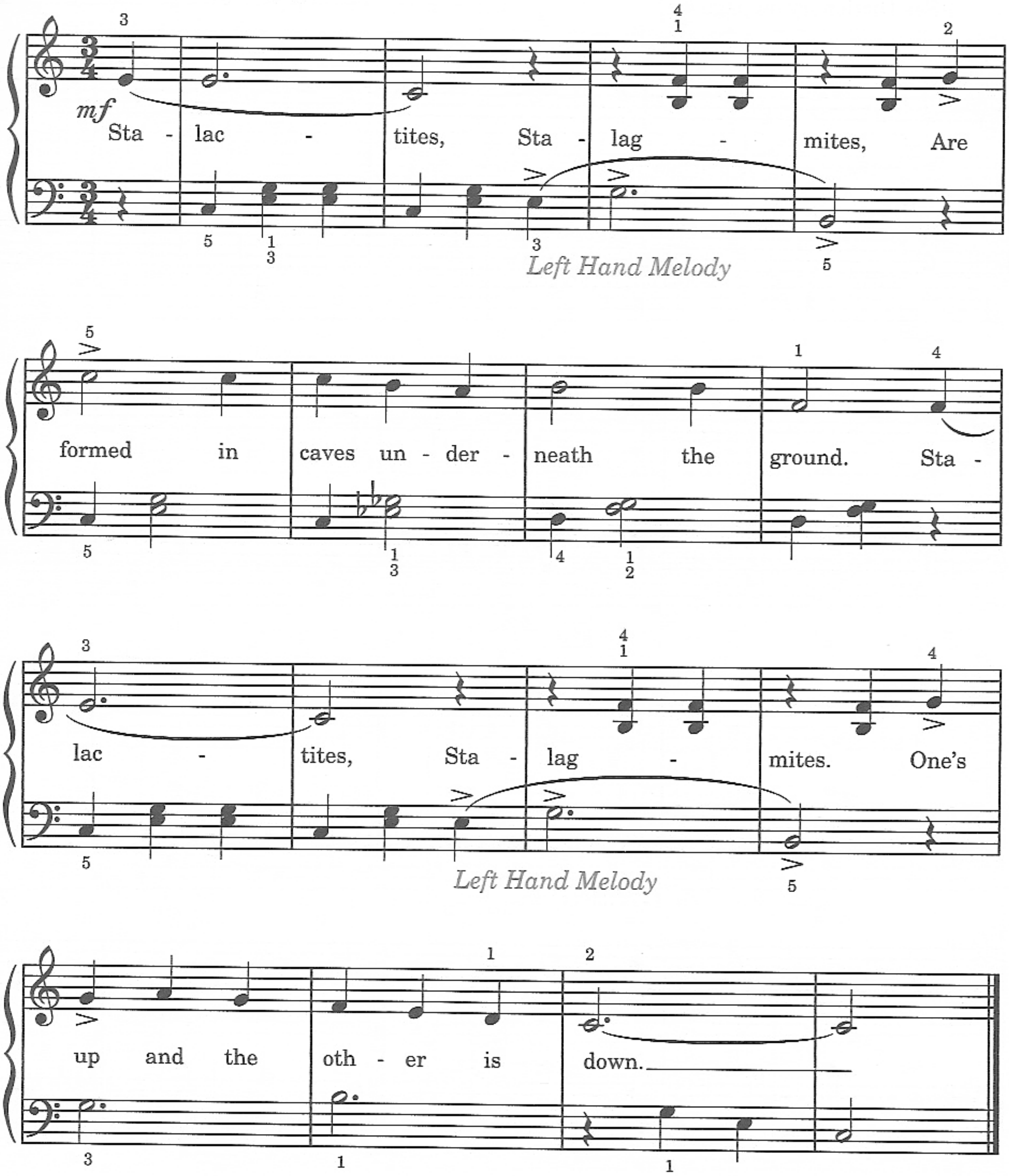
NOTE: Stalactites are at the *top* of caves, therefore the *top* hand (right hand) plays stalactites.

Stalagmites are at the *bottom* of caves, so we have the *bottom* hand (left hand) play stalagmites.

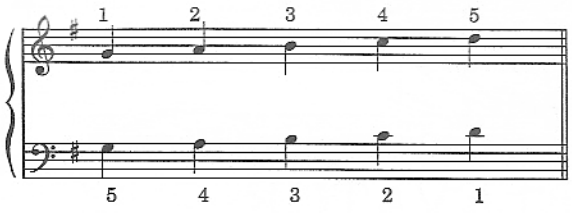
3. STALACTITES AND STALAGMITES

Tempo di Valse *means*_ _ _ _ _ _ _ _ _ _ _ _ _

(See Dictionary on page 48.)


mf
Sta - lac - tites, Sta - lag - mites, Are formed in caves un - der - neath the ground.
Sta - lac - tites, Sta - lag - mites. One's up and the oth - er is down.
Left Hand Melody
Left Hand Melody

HAND POSITION CHART


1
2
3
4
5
5
4
3
2
1

DIFFERENT KINDS OF ACCENTS

This – is a *loud* accent.

This > is a *louder* accent.

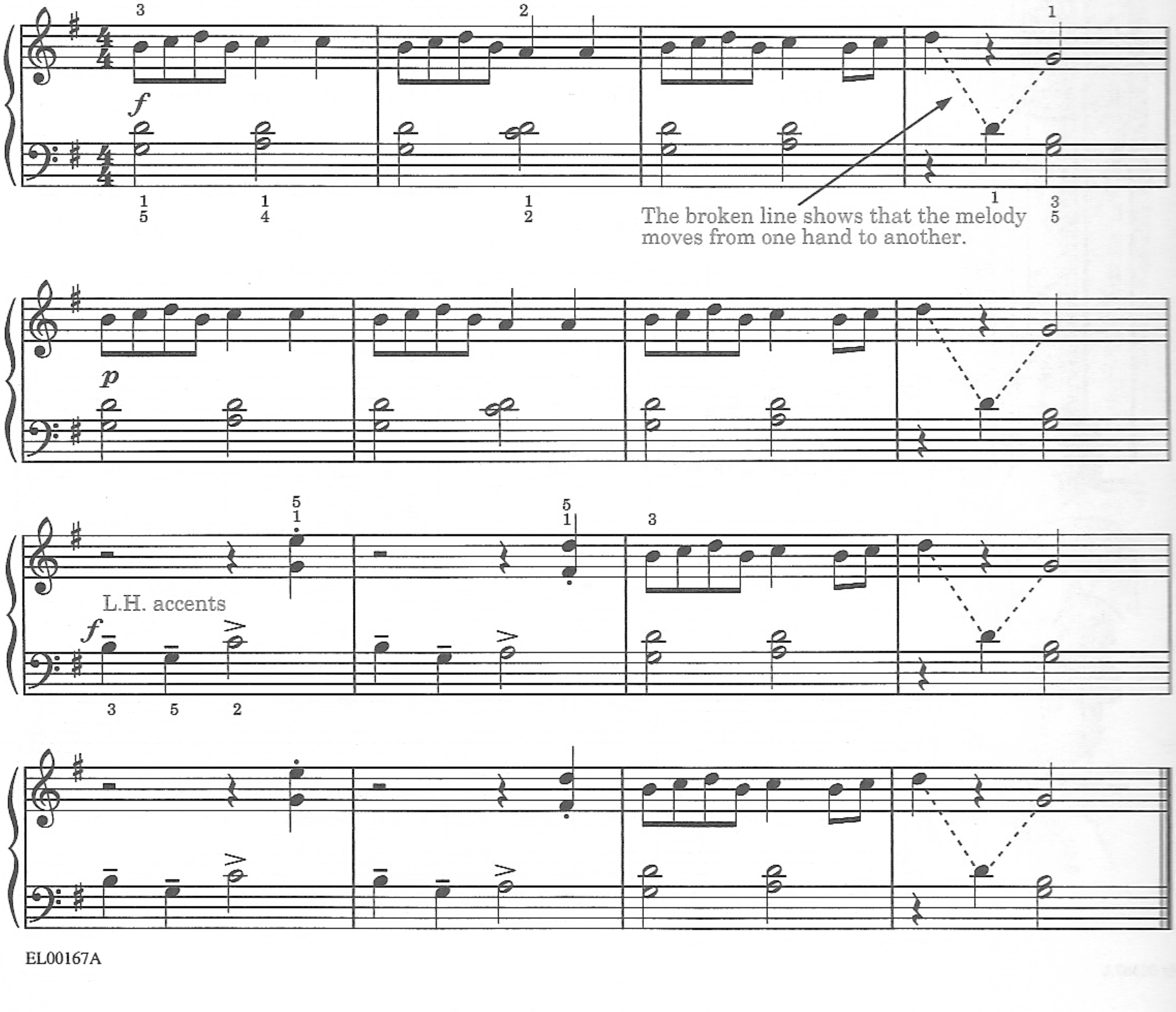
This ^ is the *loudest* accent.

4. THE COUNTRY FIDDLER

(Key of G: one sharp - F♯)

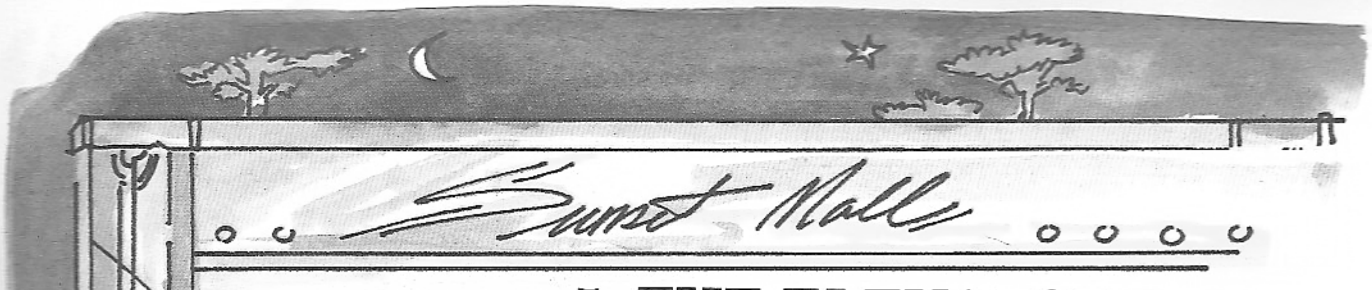
Allegro *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Old English Morris Dance


f
p
f
3
2
1
1 5
1 4
1 2
1
3 5
5 1
5 1
3
3
5
2

The broken line shows that the melody moves from one hand to another.

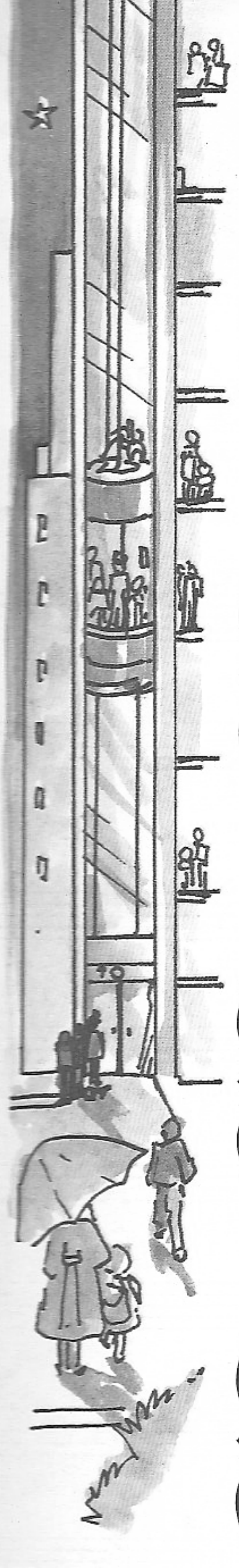
L.H. accents

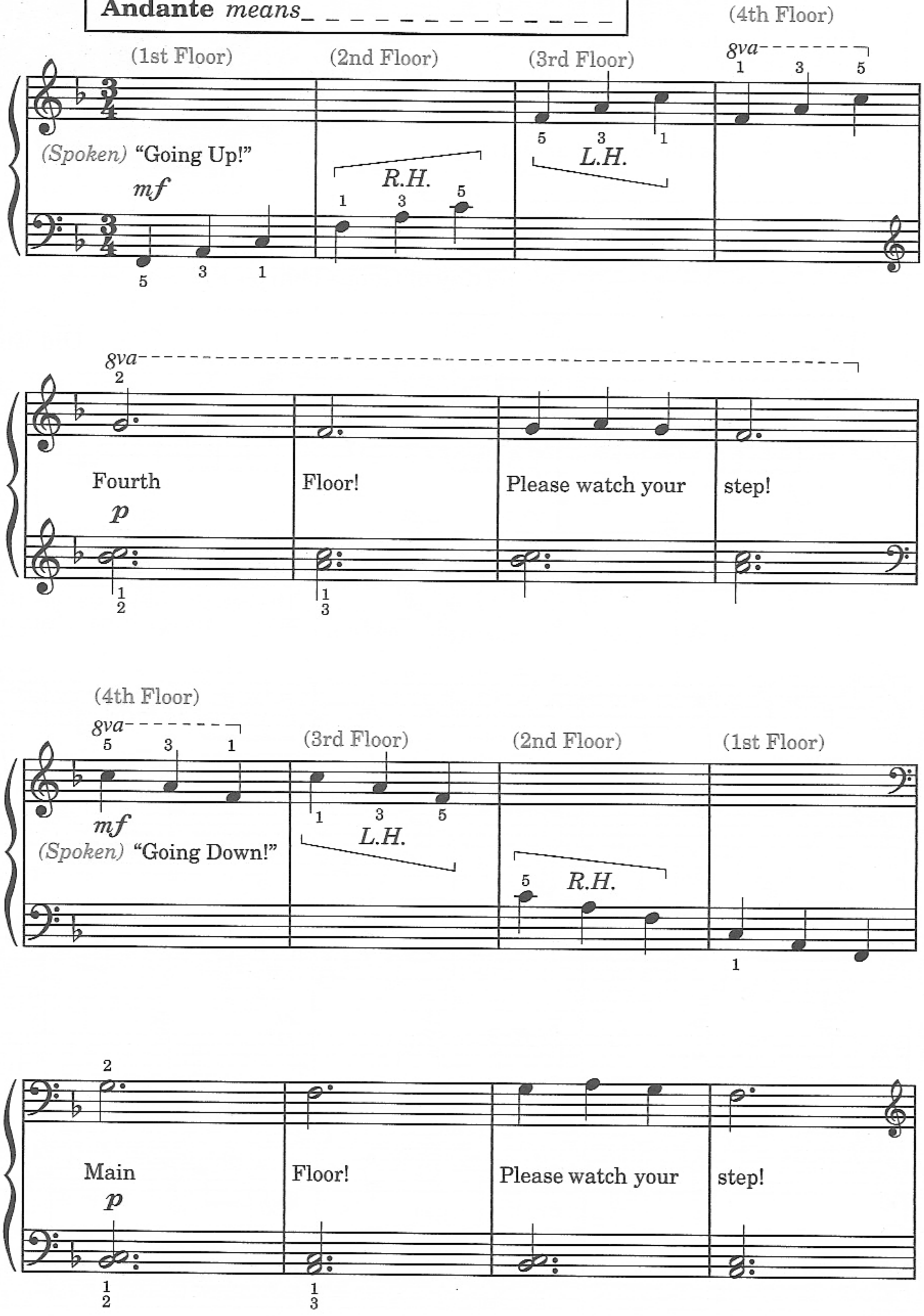

Sunset Mall

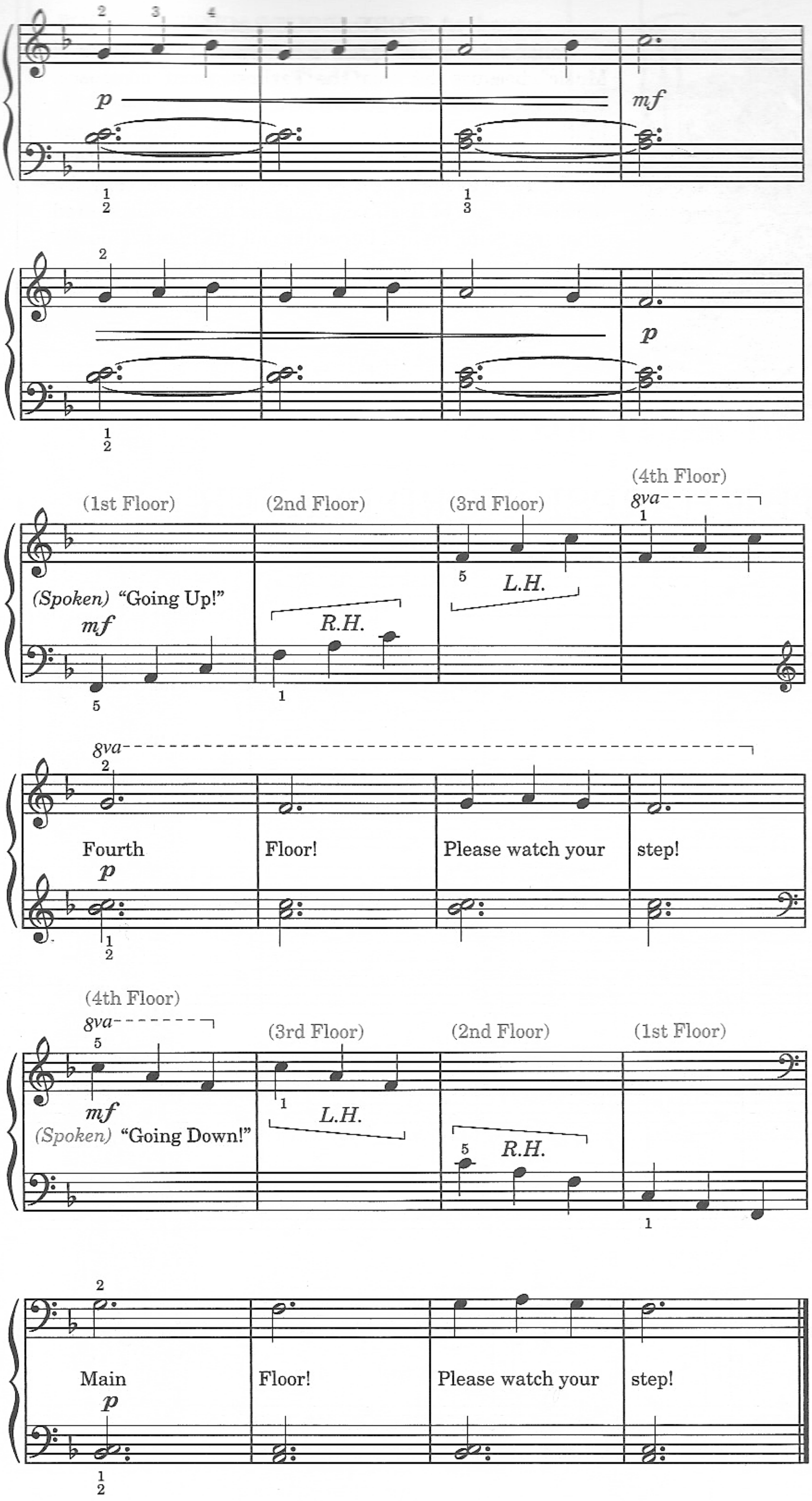
5. THE ELEVATOR

A RECITAL PIECE

Andante *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _




(1st Floor)
(2nd Floor)
(3rd Floor)
(4th Floor)
8va
(Spoken) "Going Up!"
mf
R.H.
L.H.
Fourth
p
Floor!
Please watch your
step!
(4th Floor)
8va
(3rd Floor)
(2nd Floor)
(1st Floor)
mf
(Spoken) "Going Down!"
L.H.
R.H.
Main
p
Floor!
Please watch your
step!


p
mf
p
(1st Floor)
(2nd Floor)
(3rd Floor)
(4th Floor)
8va
(Spoken) "Going Up!"
mf
R.H.
L.H.
Fourth
p
Floor!
Please watch your
step!
(4th Floor)
8va
(3rd Floor)
(2nd Floor)
(1st Floor)
mf
(Spoken) "Going Down!"
L.H.
R.H.
Main
p
Floor!
Please watch your
step!

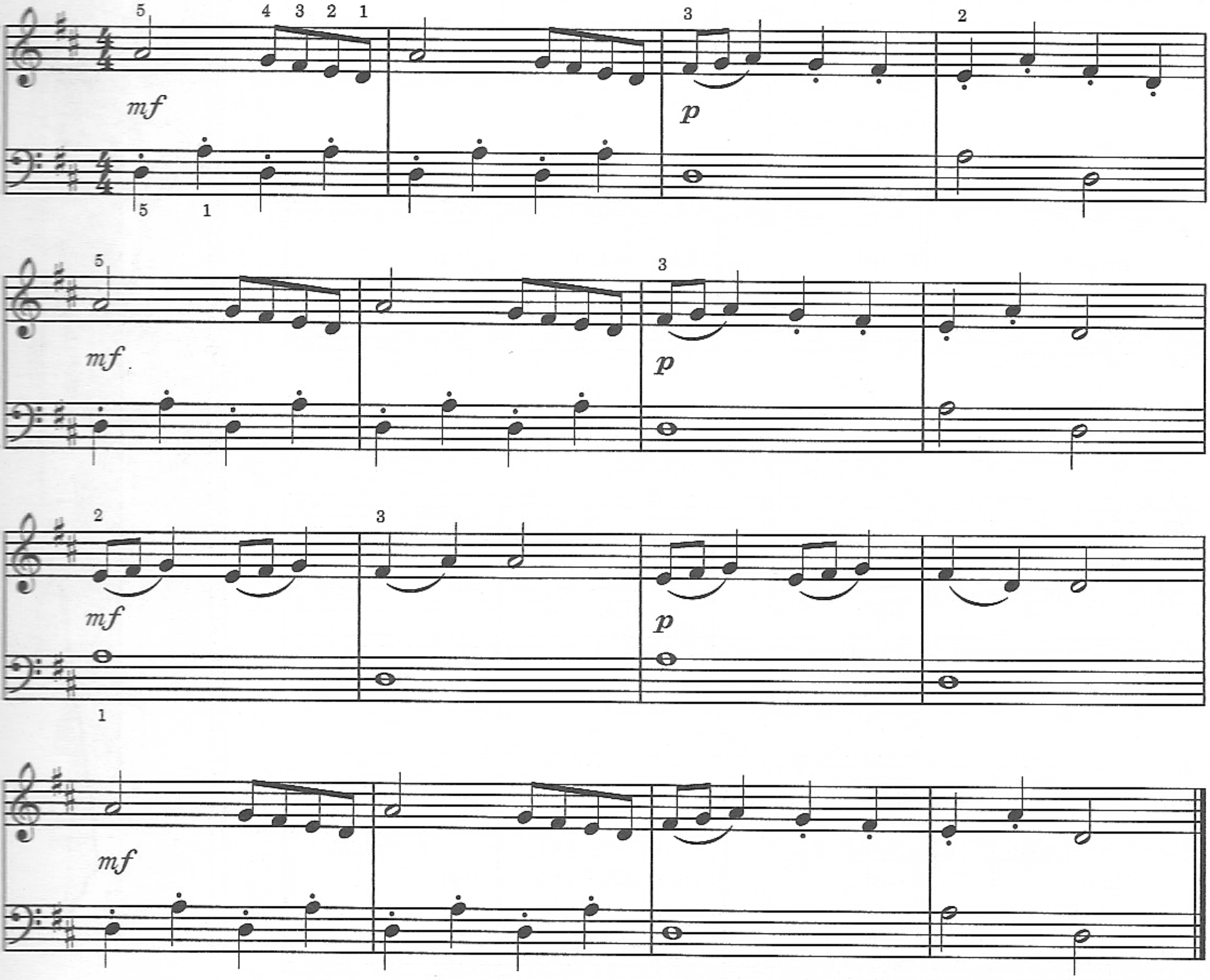
A STORY ABOUT BACH

Johann Sebastian Bach is known as the "Father of Music" because he was the earliest great composer. When Bach was a boy, he wanted to borrow some of his brother's music, but his brother refused and hid the music up in the attic. However, Bach found out where it was and late at night he'd go up in the attic and copy the music. After all of Bach's copying, his brother discovered what was going on and burned up all the notes. This did not discourage Bach; he practiced and studied more than ever until he finally became one of our great musicians.

6. THE HARPSICHORD PLAYER

Giocoso *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

J.S. Bach (1685-1750)

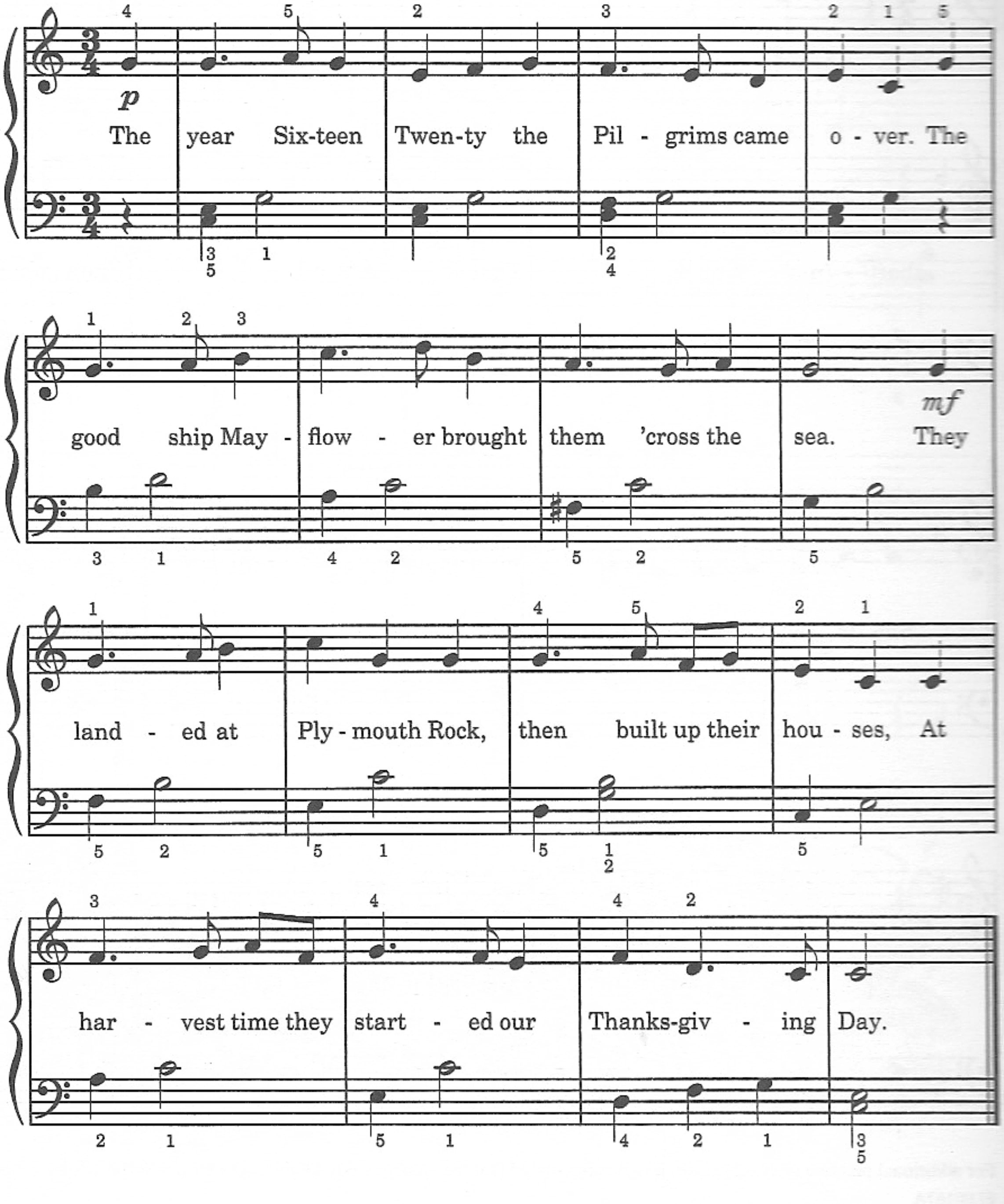


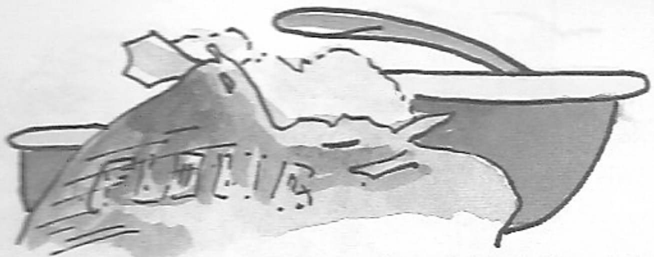
FOLK TUNES are tunes that have no known composer, but have been sung and played by people for generations. This Dutch folk tune has new words that will help you remember a very famous date.

7. THE YEAR 1620

Andante *means*_ _ _ _ _ _ _ _ _ _ _ _

Old Netherlands Folk Song


p
The year Six-teen Twen-ty the Pil - grims came o - ver. The
good ship May - flow - er brought them 'cross the sea. They
mf
land - ed at Ply - mouth Rock, then built up their hou - ses, At
har - vest time they start - ed our Thanks-giv - ing Day.



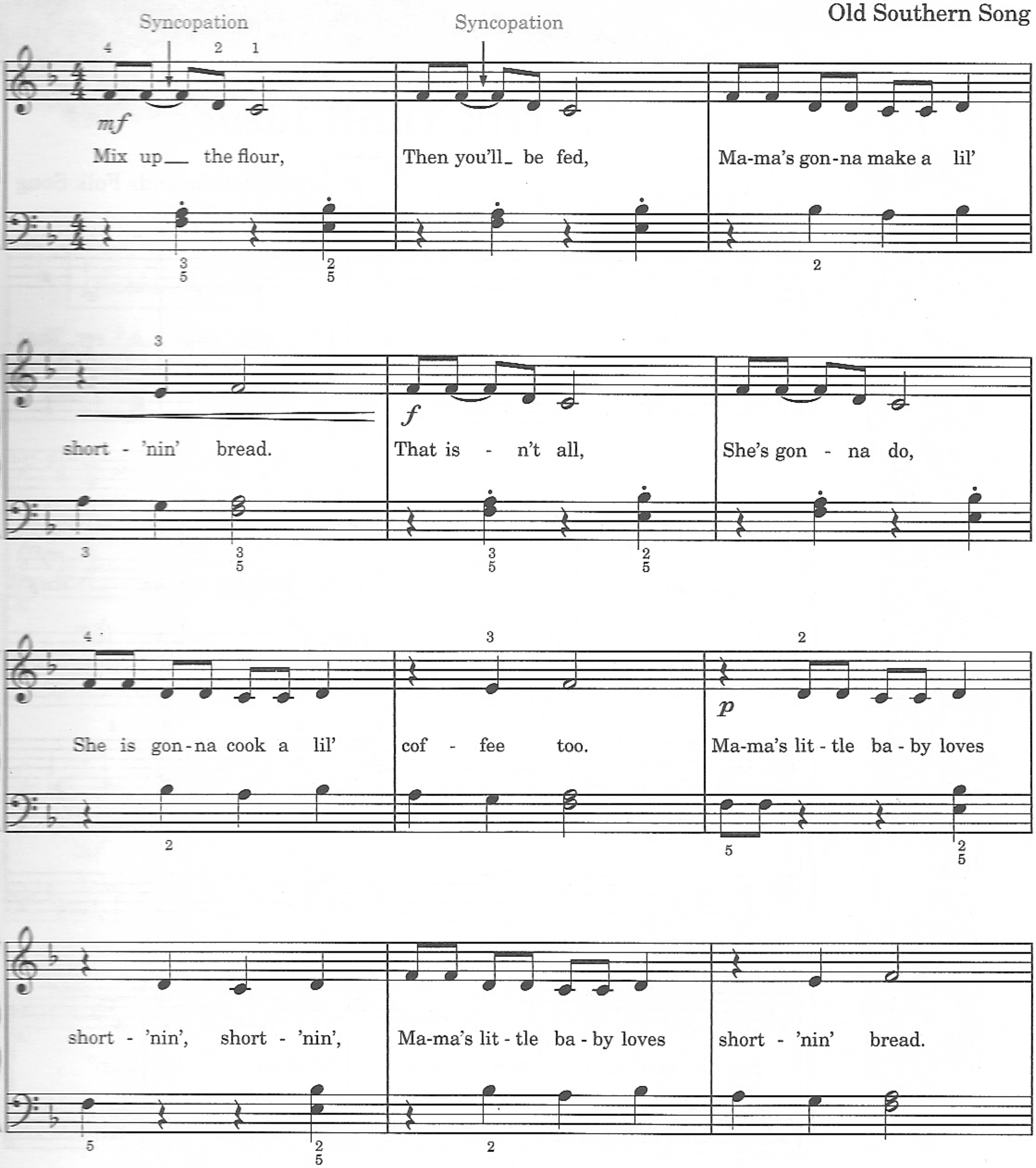
SYNCOPATION IN $\frac{4}{4}$ TIME

The TYING of the last part of the first count into the first part of the second count is an example of *syncopation*.

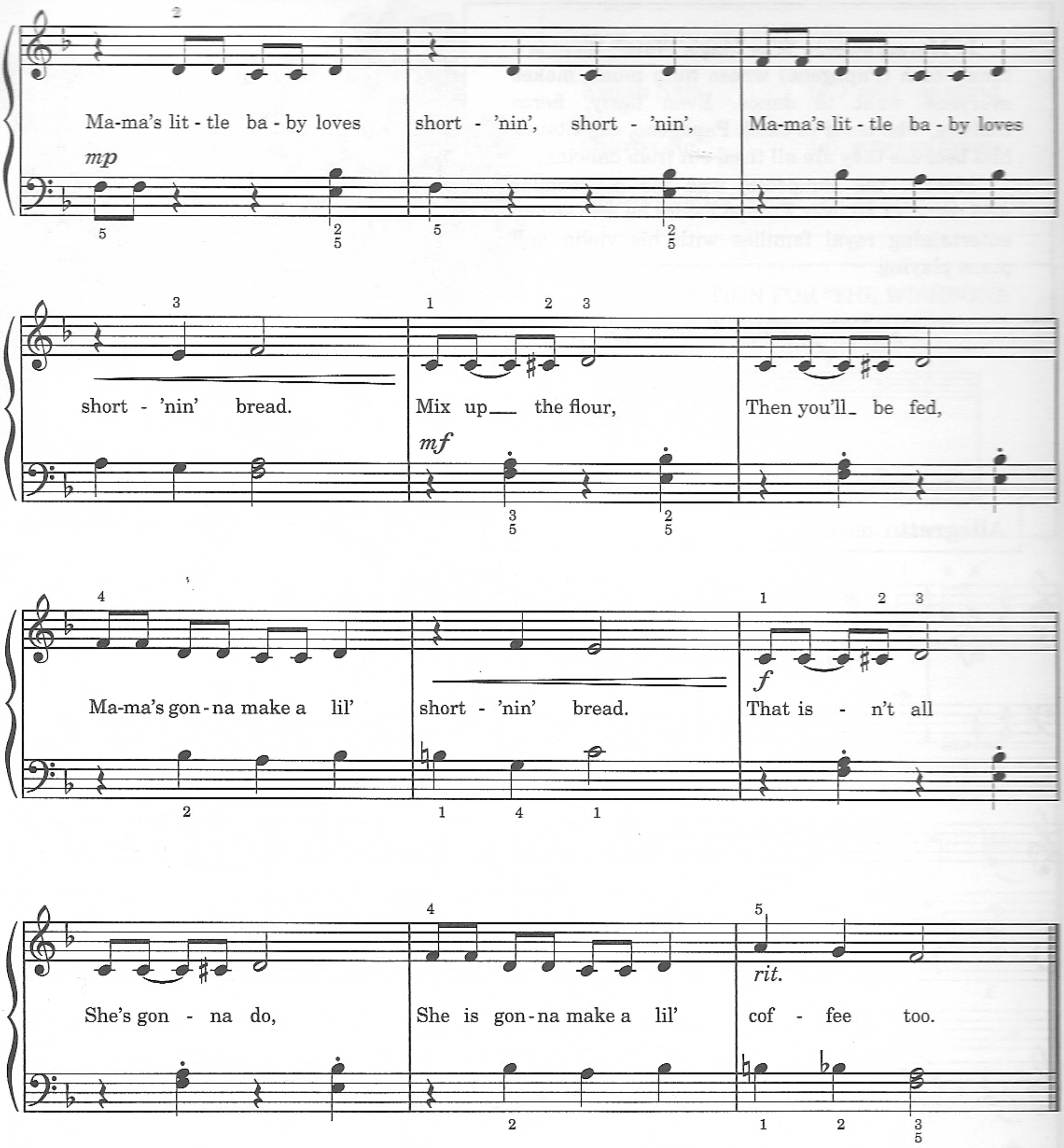
8. SHORT'NIN' BREAD

Allegro *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Old Southern Song

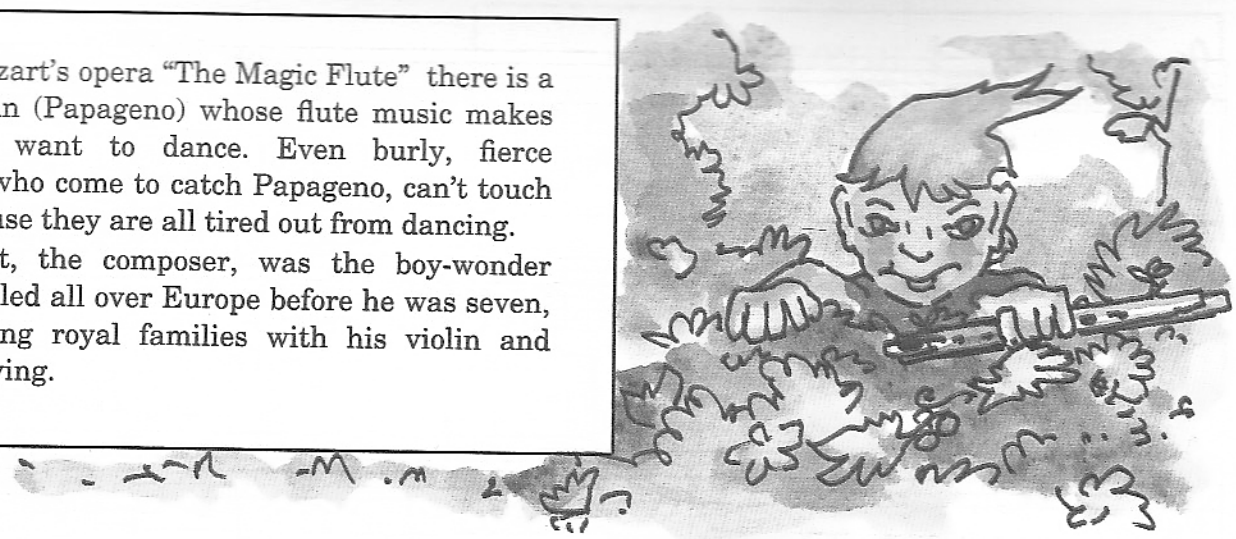

Syncopation
Syncopation
mf
Mix up__ the flour,
Then you'll_ be fed,
Ma-ma's gon-na make a lil'
short - 'nin' bread.
f
That is - n't all,
She's gon - na do,
She is gon-na cook a lil'
cof - fee too.
p
Ma-ma's lit-tle ba-by loves
short - 'nin', short - 'nin',
Ma-ma's lit-tle ba-by loves
short - 'nin' bread.

For additional practice in syncopation, it is recommended that the student study DONALD THE DINOSAUR by John W. Schaum. (PA00517)


2
Ma-ma's lit - tle ba - by loves
mp
5
2
5
5
2
5
short - 'nin', short - 'nin', Ma-ma's lit - tle ba - by loves
3
short - 'nin' bread.
1 2 3
Mix up the flour,
mf
3
5
2
5
Then you'll be fed,
4
Ma-ma's gon-na make a lil'
2
short - 'nin' bread.
1 4 1
1 2 3
That is - n't all
f
She's gon - na do,
4
She is gon-na make a lil'
2
5
cof - fee too.
rit.
1 2
3
5

In Mozart's opera "The Magic Flute" there is a funny man (Papageno) whose flute music makes everyone want to dance. Even burly, fierce soldiers, who come to catch Papageno, can't touch him because they are all tired out from dancing.

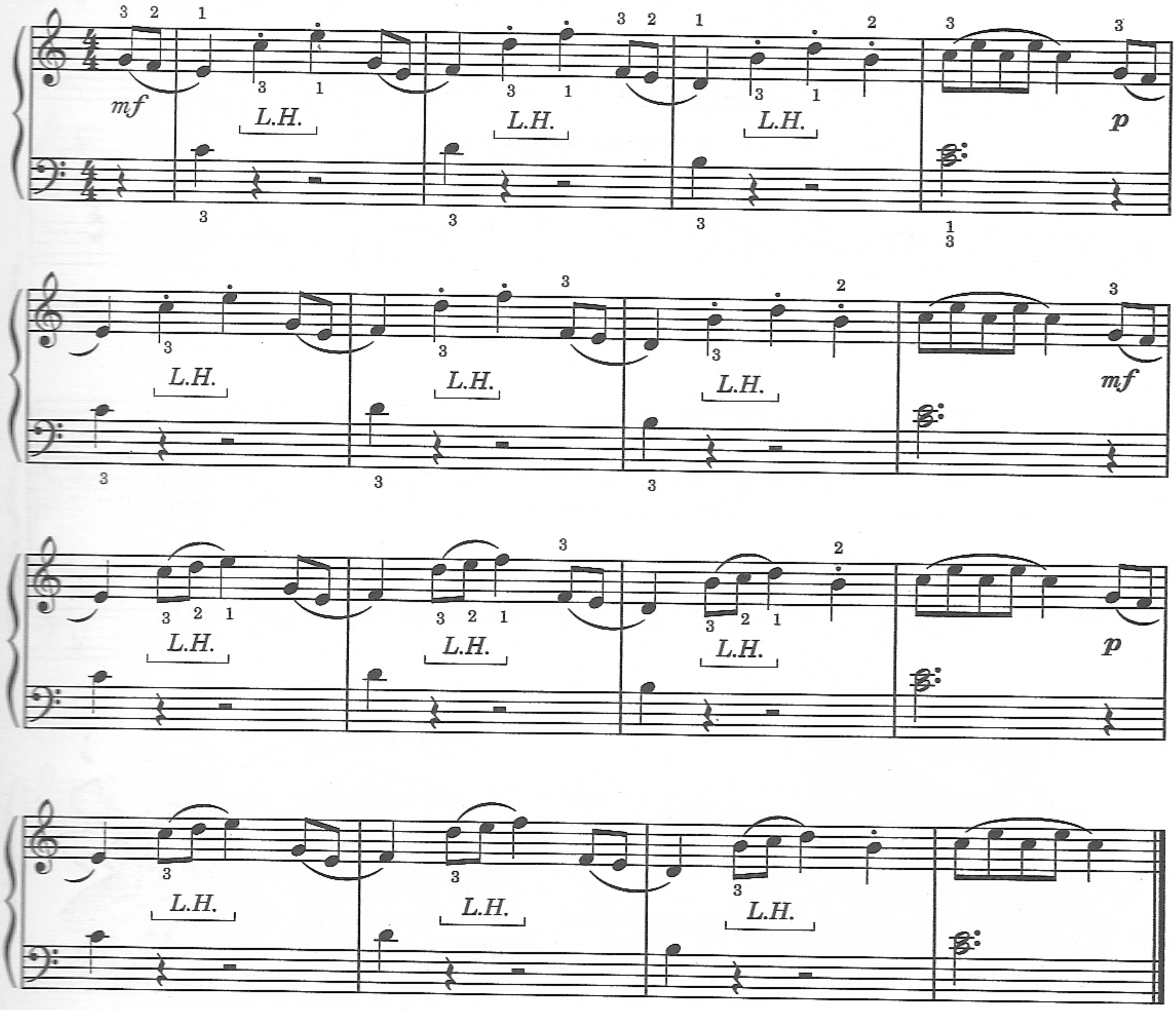
Mozart, the composer, was the boy-wonder who traveled all over Europe before he was seven, entertaining royal families with his violin and piano playing.



9. MAGIC FLUTE

Allegretto *means* _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Mozart (adapted)

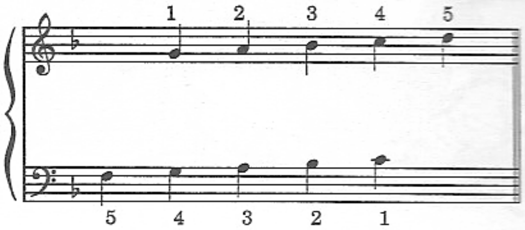


For another splendid Mozart composition, the student may learn OVERTURE TO MARRIAGE OF FIGARO arranged by John W. Schaum. (PA00535)

HOW TO COUNT $\frac{6}{8}$ TIME

Eighth Note	(♪)	gets one count
Quarter Note	(♩)	gets two counts
Dotted Quarter Note	(♩.)	gets three counts

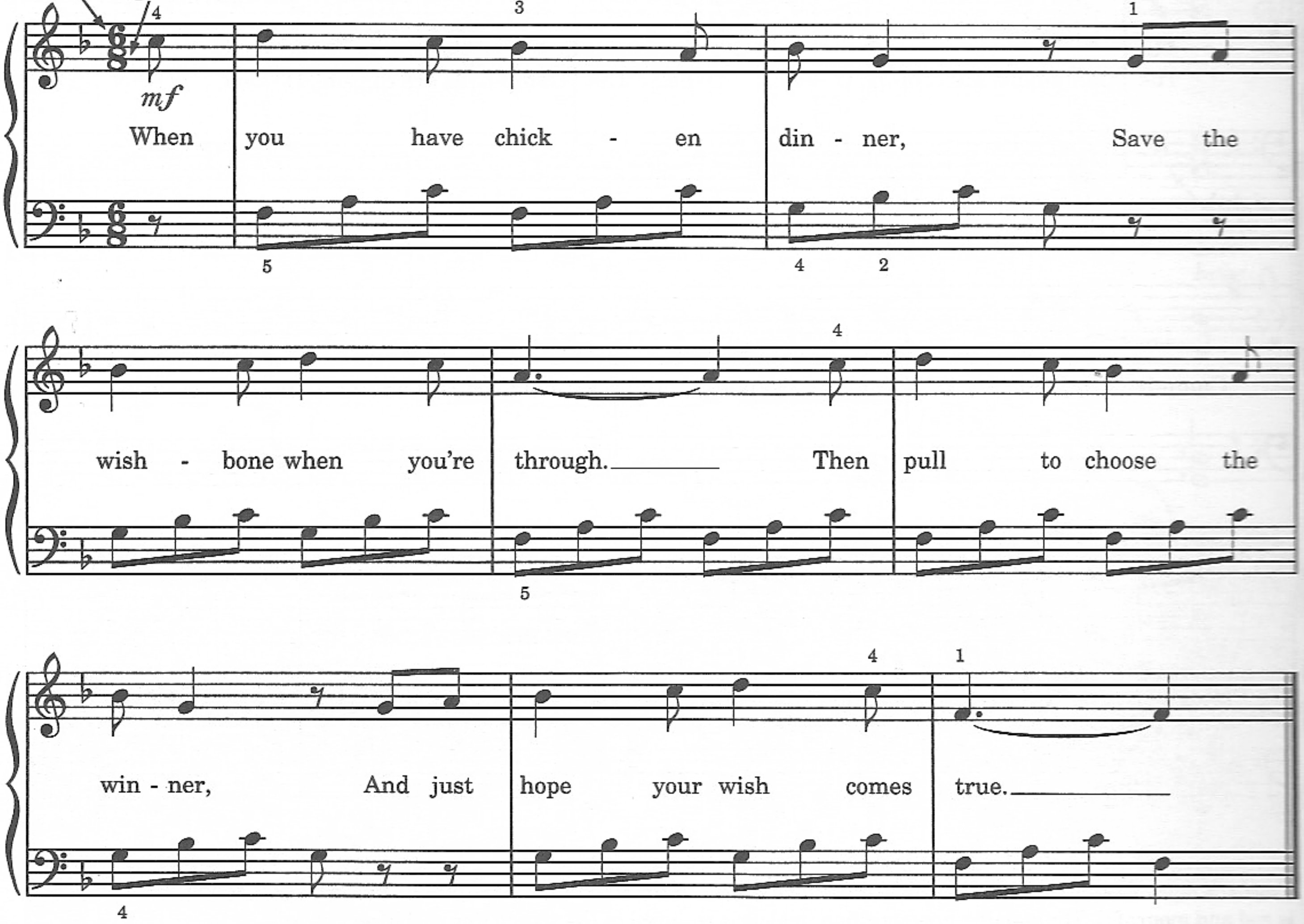
HAND POSITION FOR "THE WISHBONE"
(Key of F major: one flat - B♭)


1 2 3 4 5
5 4 3 2 1

10. THE WISHBONE

Six counts per measure

Eighth Note = 1 count


4
mf
When you have chick - en din - ner, Save the
wish - bone when you're through. Then pull to choose the
win - ner, And just hope your wish comes true.
3
1
5
4 2
4
5
4
1
4

HOW TO ACCENT $\frac{6}{8}$ TIME

Play the first and fourth counts louder, as follows:

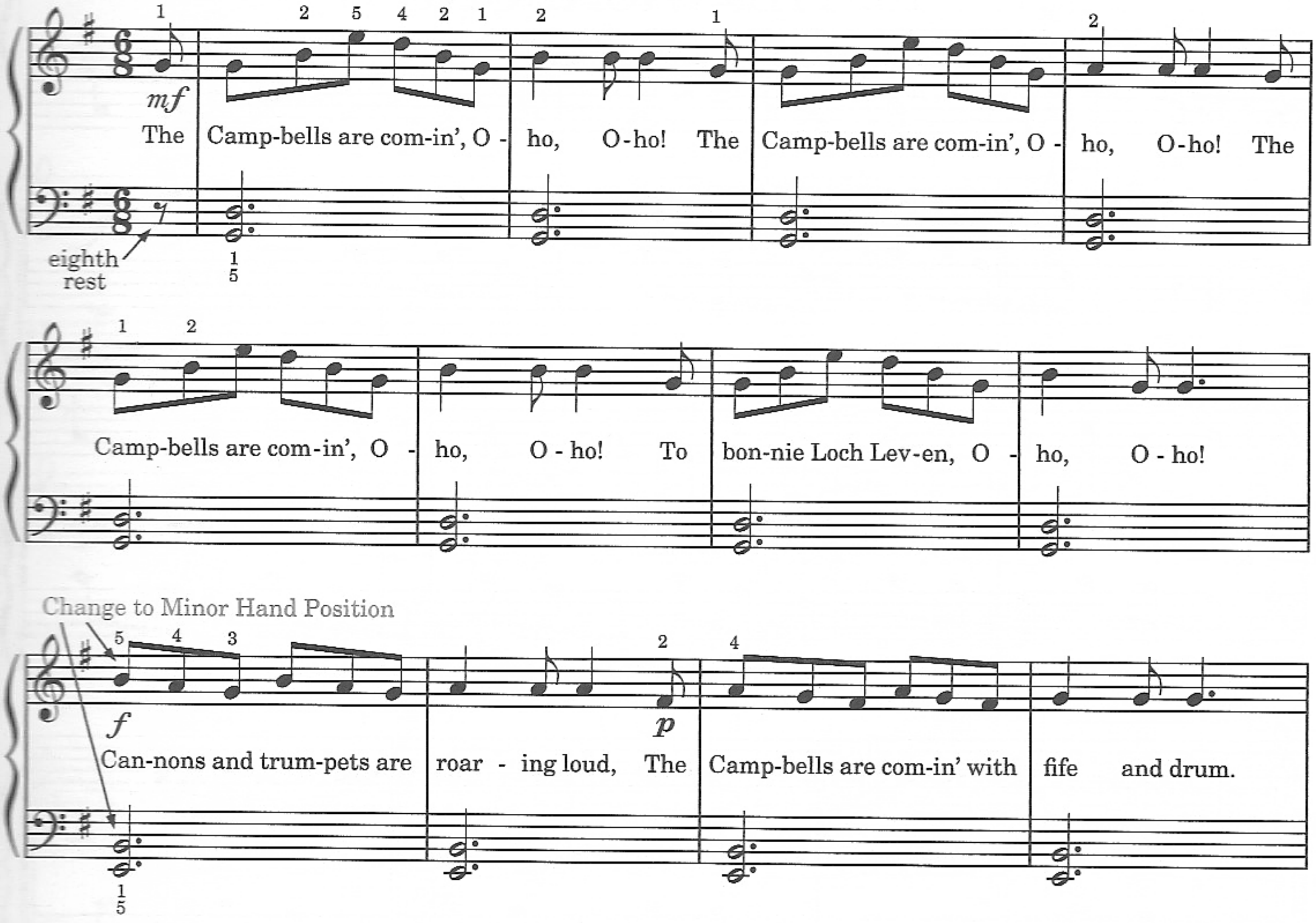
$\underset{>}{1}\ 2\ 3\ \underset{-}{4}\ 5\ 6\ \mid\ \underset{>}{1}\ 2\ 3\ \underset{-}{4}\ 5\ 6\ \mid$

Don't mistake Campbells for *camels*! The Campbells were a powerful and wily family clan in Scotland who warred with other groups. The Campbells generally won, and their prestige and power grew until their song became the national song of Scotland.

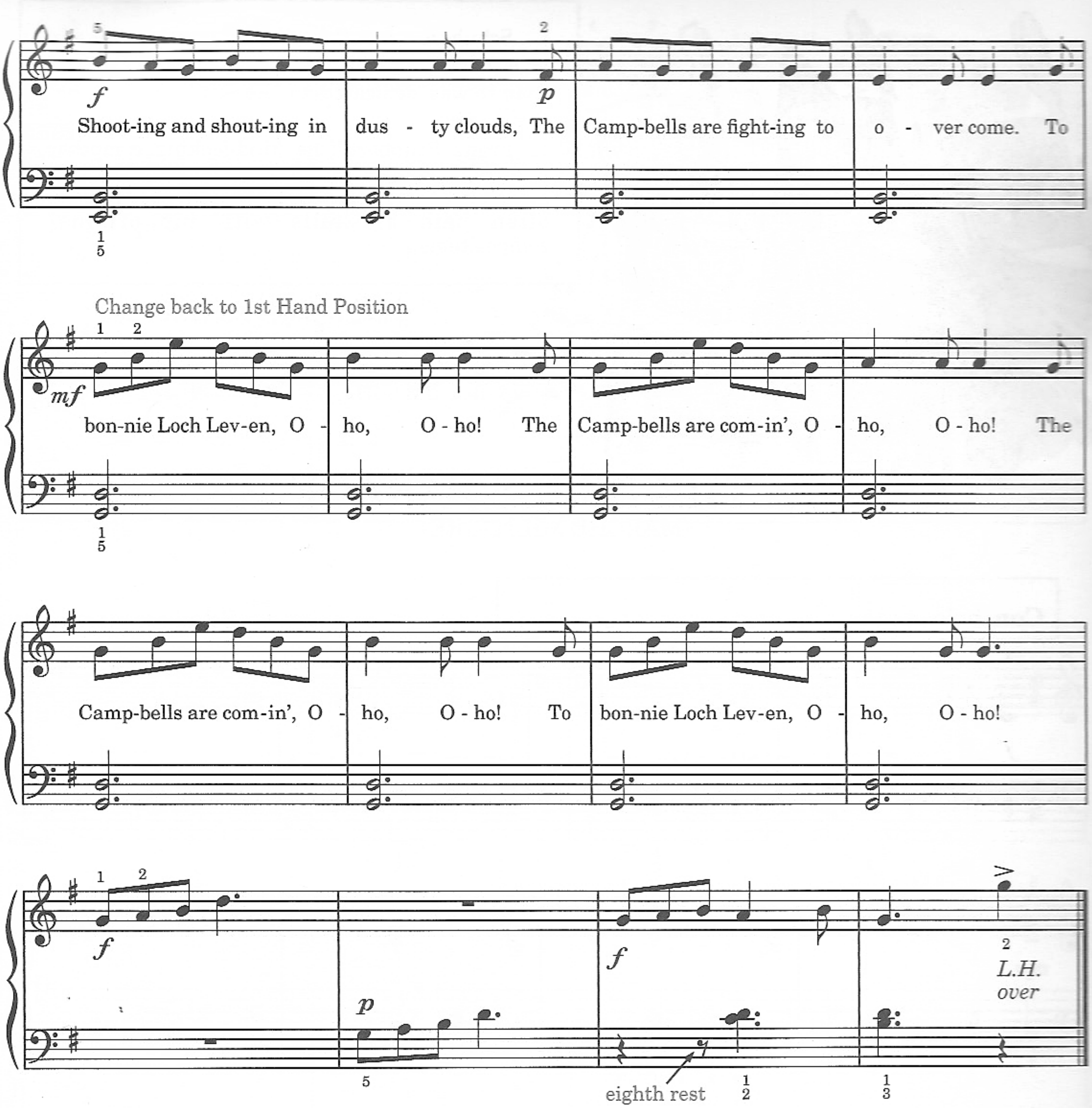
In the lyrics: *bonnie* means *beautiful;*
Loch means *lake.*

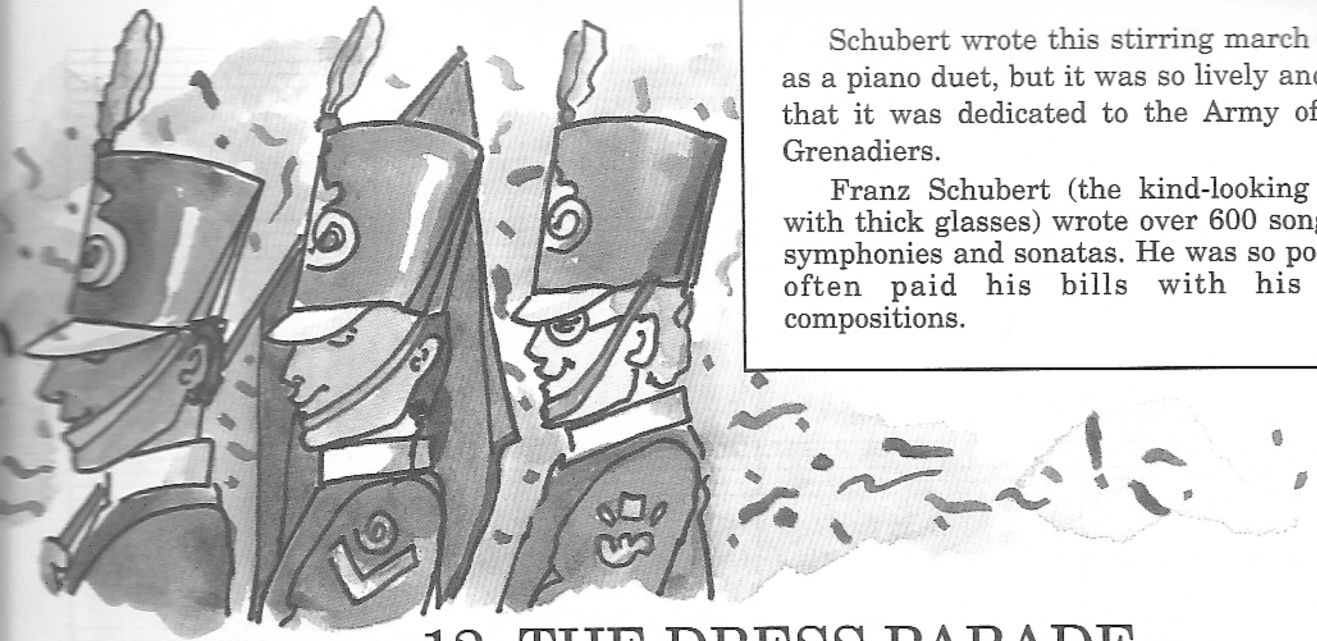
11. THE CAMPBELLS ARE COMING

Allegro *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _


mf
The Camp-bells are com-in', O - ho, O-ho! The Camp-bells are com-in', O - ho, O-ho! The
eighth rest
Camp-bells are com-in', O - ho, O - ho! To bon-nie Loch Lev-en, O - ho, O - ho!
Change to Minor Hand Position
f
Can-nons and trum-pets are roar - ing loud, The Camp-bells are com-in' with fife and drum.
p

Teacher's note: At this point, minor can be explained simply as a different mood represented by a musical sound that is sad and mournful. The starting hand position (major) is resumed in the second line of the next page.


Shoot-ing and shout-ing in dus - ty clouds, The Camp-bells are fight-ing to o - ver come. To
Change back to 1st Hand Position
bon-nie Loch Lev-en, O - ho, O - ho! The Camp-bells are com-in', O - ho, O - ho! The
Camp-bells are com-in', O - ho, O - ho! To bon-nie Loch Lev-en, O - ho, O - ho!
f
p
mf
L.H. over
eighth rest



Schubert wrote this stirring march originally as a piano duet, but it was so lively and brilliant that it was dedicated to the Army of Imperial Grenadiers.

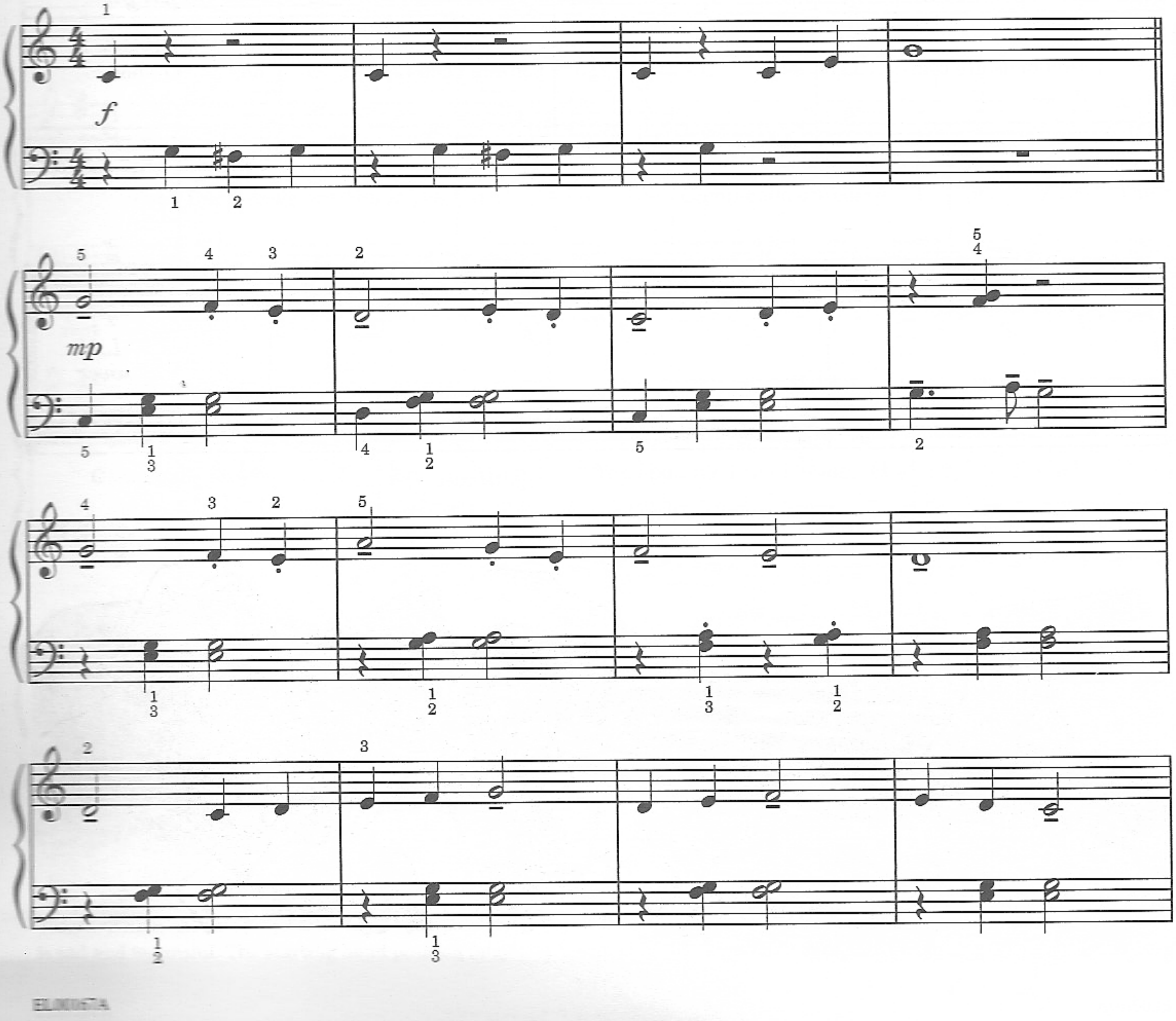
Franz Schubert (the kind-looking composer with thick glasses) wrote over 600 songs besides symphonies and sonatas. He was so poor that he often paid his bills with his original compositions.

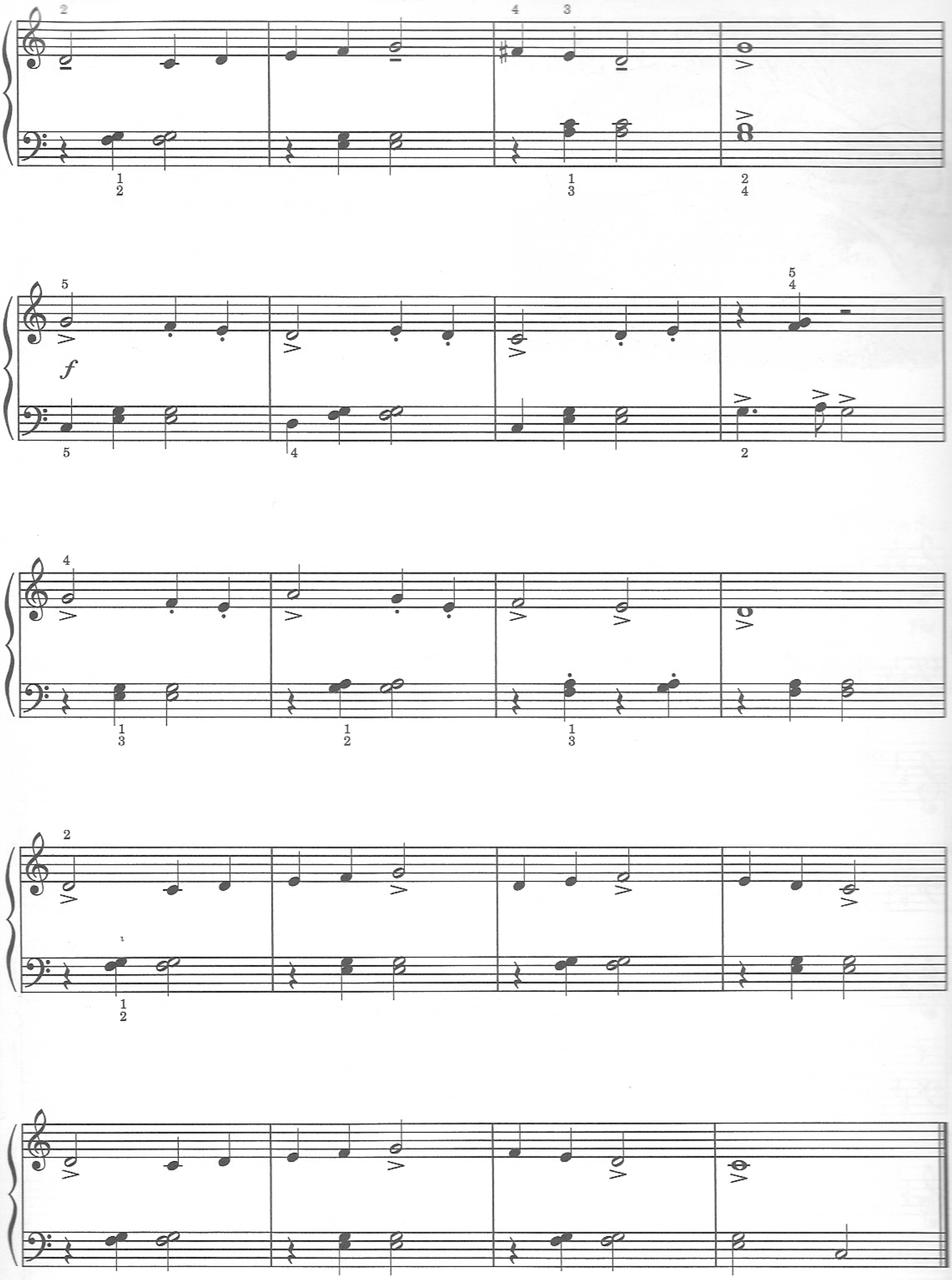
12. THE DRESS PARADE

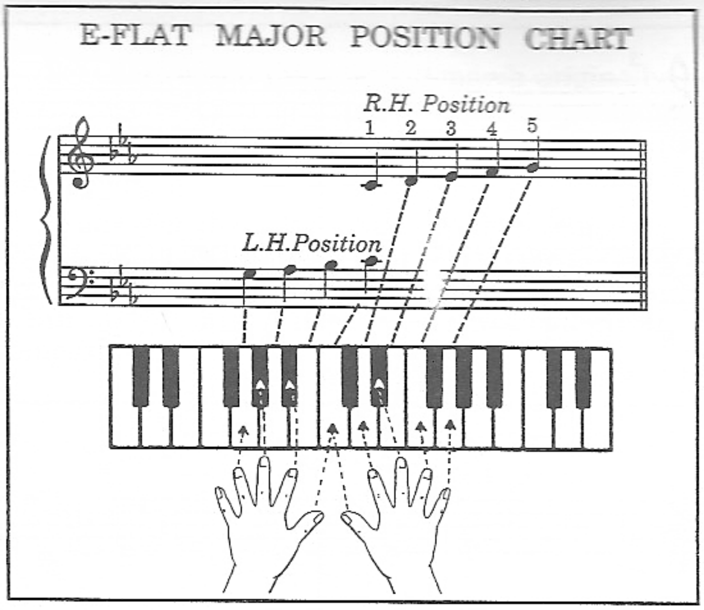
(MARCHE MILITAIRE)

Con brio *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Schubert (adapted)




f



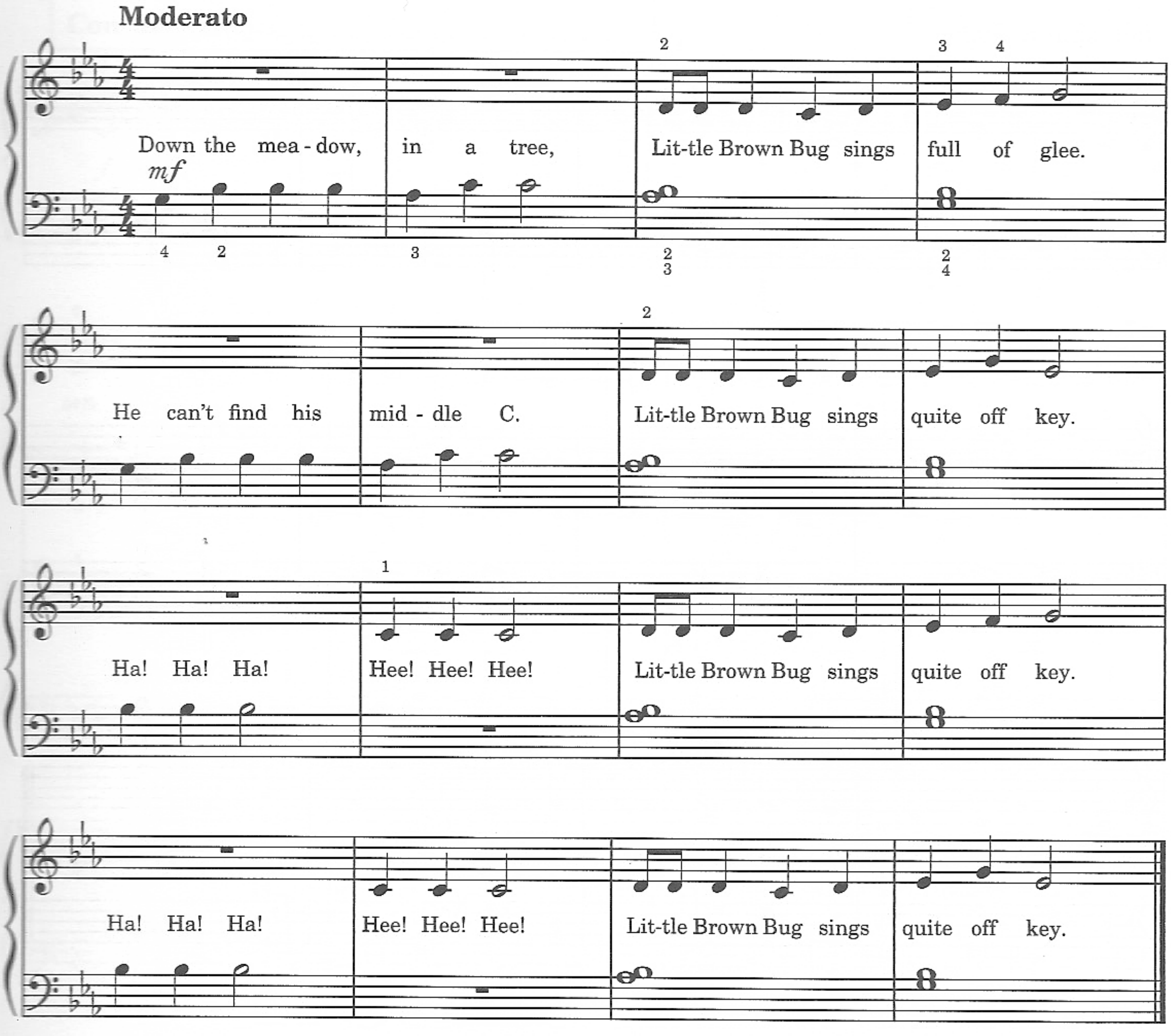
E-FLAT MAJOR POSITION CHART

R.H. Position
1 2 3 4 5
L.H.Position

13. LITTLE BROWN BUG

(Key of E♭: Three flats - B♭, E♭ and A♭)

KEEP UP THE SIGHT READING DRILLS
especially nos. 6 and 7



Moderato
mf
Down the mea-dow, in a tree,
Lit-tle Brown Bug sings full of glee.
He can't find his mid-dle C.
Lit-tle Brown Bug sings quite off key.
Ha! Ha! Ha! Hee! Hee! Hee!
Lit-tle Brown Bug sings quite off key.
Ha! Ha! Ha! Hee! Hee! Hee!
Lit-tle Brown Bug sings quite off key.

THE FERMATA

This sign 𝄐 is called a *fermata* and lengthens the value of a note. The sign is sometimes called a "hold."

THE DICTIONARY HABIT

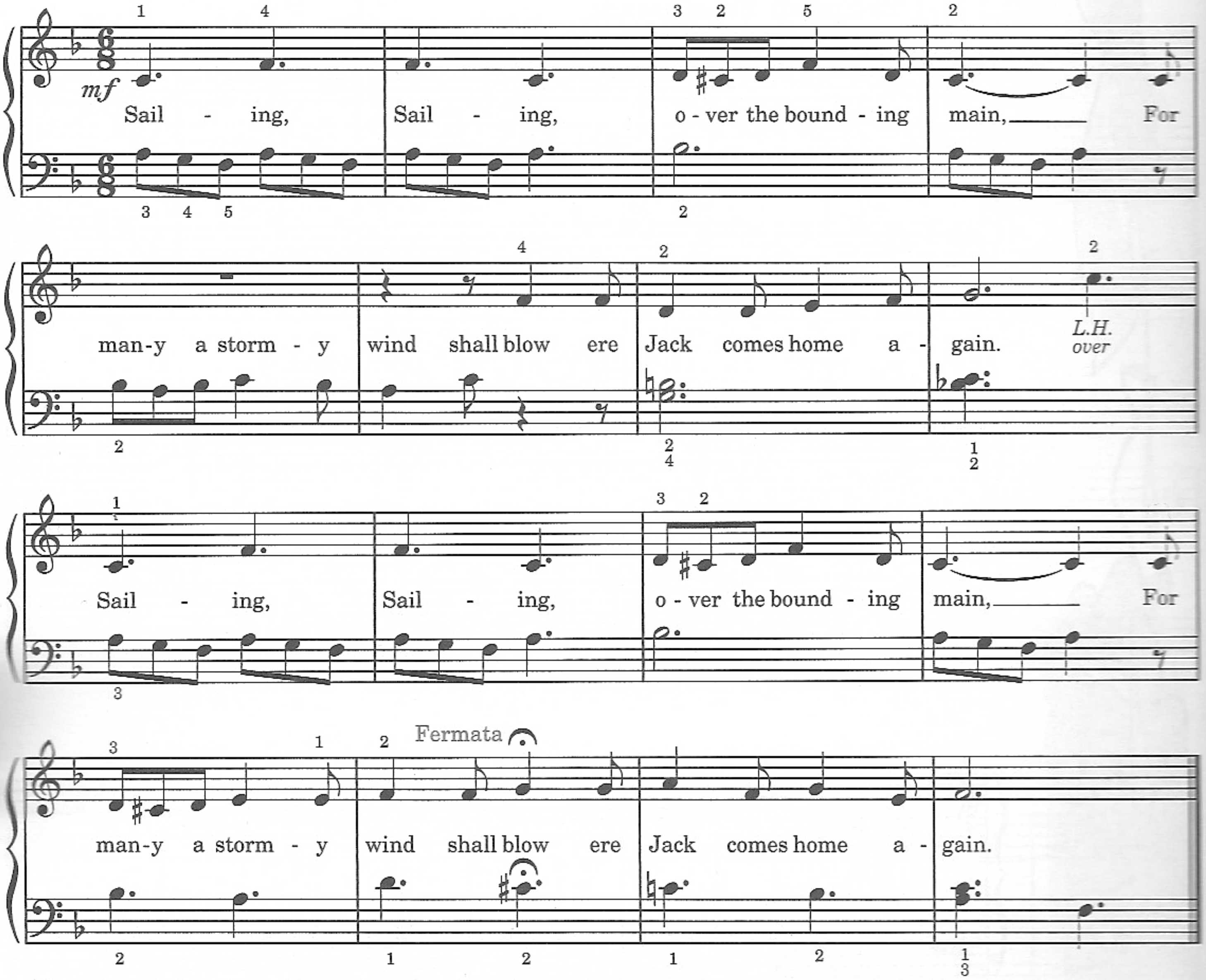
There is a musical dictionary on page 48. It contains all musical terms used in this book, plus many others that you are likely to find in your supplementary sheet music.

Get into the dictionary habit. Look up all word meanings. Research in intelligence tests shows that people who rank high in intelligence almost always have large vocabularies.

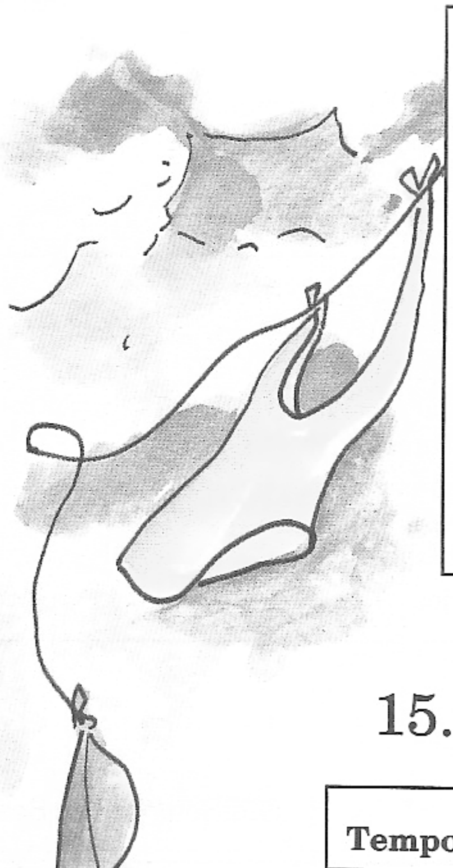
14. SAILING

Allegro

Old Song of the Sea


mf
Sail - ing, Sail - ing, o - ver the bound - ing main, For
man-y a storm - y wind shall blow ere Jack comes home a - gain.
L.H. over
Sail - ing, Sail - ing, o - ver the bound - ing main, For
man-y a storm - y wind shall blow ere Jack comes home a - gain.
Fermata

These lyrics include old-fashioned words used by men on sailing ships. The *bounding main* refers to a vast, wavy ocean. The word *ere* means before.



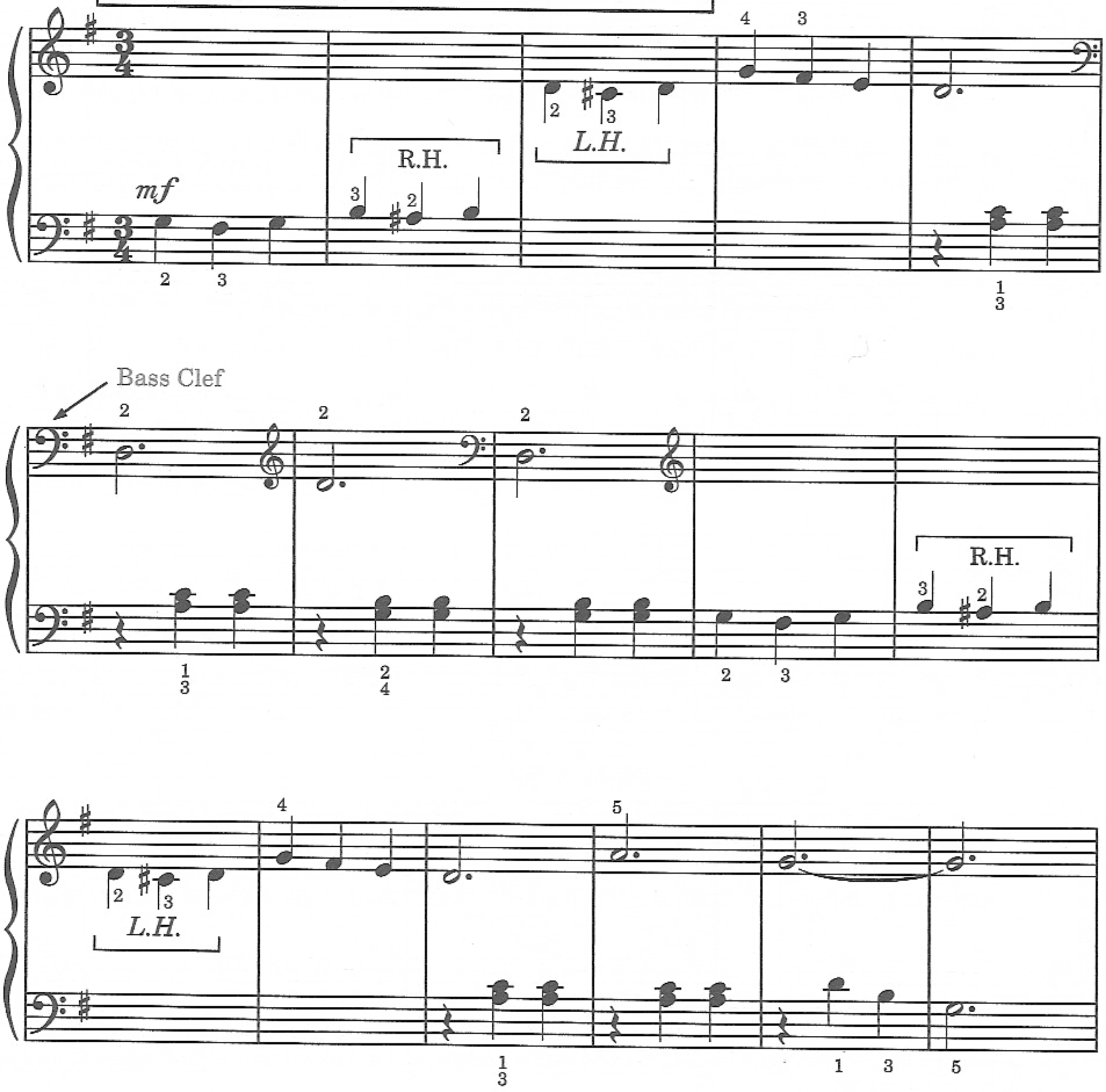
HOW ARE YOU PRACTICING?

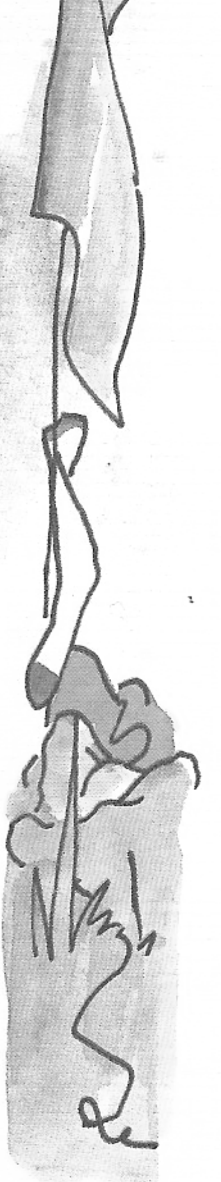
Can you play five of your pieces without a mistake? Here is a story: A pupil came to Leschetizsky (a great piano teacher) and said "Maestro, I practice and practice, yet I never play perfectly!" Then Leschetizsky took ten buttons from a little box. "Here," he said, "place a button on the piano each time that you play one page perfectly. If you make one mistake, you must put all the buttons back in the box and start over. Then you will learn to play carefully."

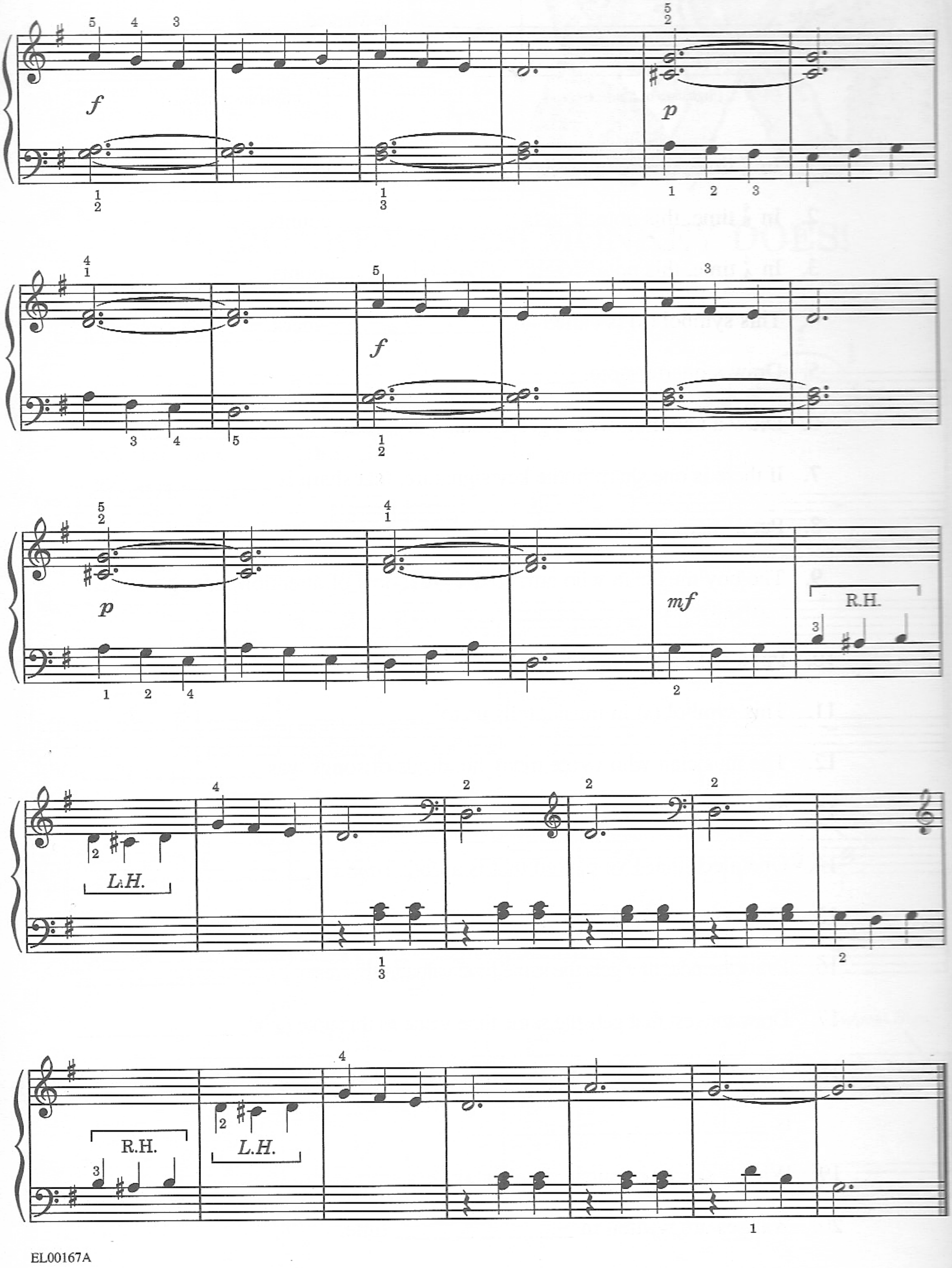
That was advice for a concert pianist, but you can get your own large buttons and play each line of music five times perfectly each day. Remember, only *perfect practice makes perfect playing.*

15. THE CLOTHES LINE WALTZ

Tempo di Valse *means*_ _ _ _ _ _ _ _ _ _





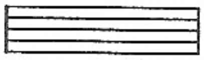
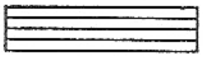
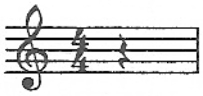

f
p
f
p
mf
R.H.
L.H.
R.H.
L.H.

SCHAUM PIANO QUIZ No. 1

Before taking this test, the pupil should review the previous pages of the book.
Directions: Fill in the blanks with the correct answers.

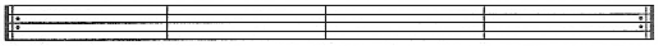
Date ______________________ Grade Marked ______________________

______________________ ______________________
(Signature of Student) (Signature of Teacher)

1. In $\frac{3}{4}$ time, this note ♩ gets ____________ counts.
2. In $\frac{6}{8}$ time, this note ♩ gets ____________ counts.
3. In $\frac{4}{4}$ time, this note 𝅗𝅥 gets ____________ counts.
4. This symbol (>) is called an ____________ mark.
5. Draw a quarter note. ____________
6. Draw a note that would get 2 counts in $\frac{4}{4}$ time. ____________
7. If there is one sharp in the key signature, that sharp is ____________ .
8. Put a sharp on the second space. 
9. The boy musician who attracted a great deal of attention among royalty was ____________ .
10. Put a flat on the third line. 
11. This symbol (∧) in music, tells us to ____________
12. The musician who wrote many hundreds of songs was ____________ .
13. This symbol (𝄐) is called a ____________ .
14. One piece that I've played that is a Folk Tune is ____________ .
15. This rest  gets ____________ counts.
16. Draw the note that gets the same time value as this rest (𝄽). ____________
17. Draw the rest that gets the same time value as this note (♪). ____________
18. The composer who is often called the "Father of Music" is ______________________ .
19. When I see *pp* in music, I will play____________ .
20. Waltzes are written in ____________ time.

THE REPEAT SIGN

Two dots before or after a double bar are called REPEAT signs.

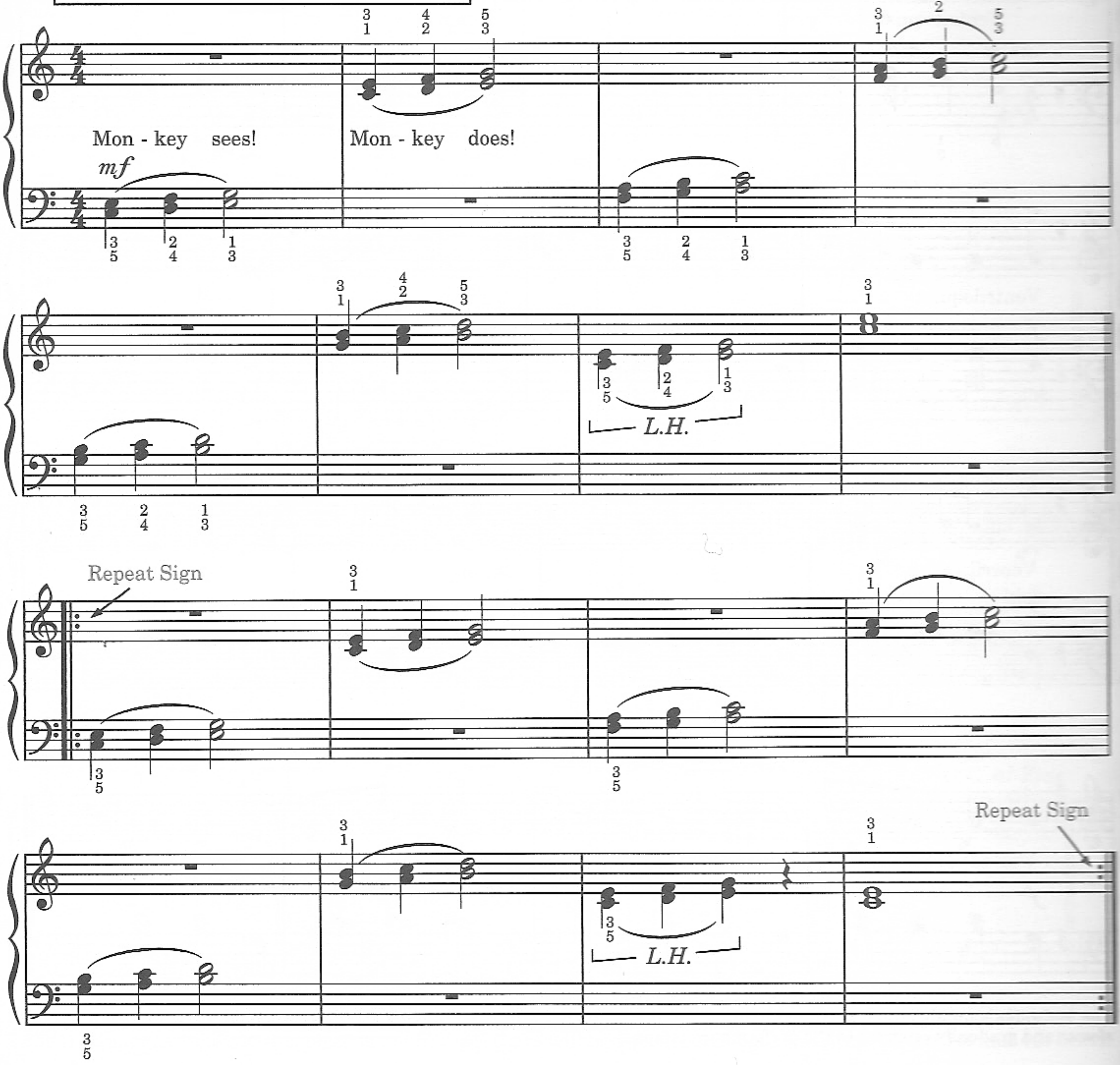


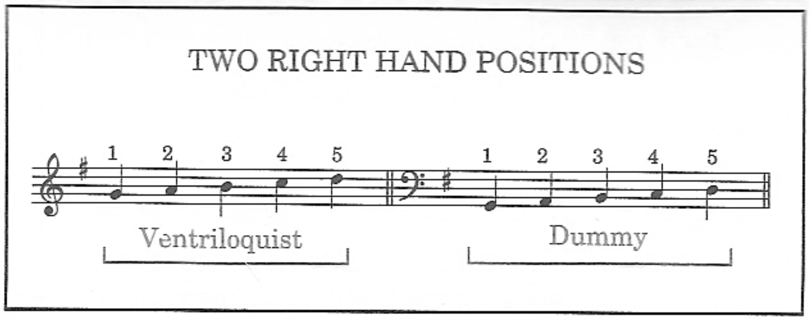
This means that you play the measures enclosed by repeat signs TWICE. Remember to repeat the last two lines of "Monkey Sees! Monkey Does!" because they are enclosed by repeat signs.

16. MONKEY SEES! MONKEY DOES!

(LEGATO THIRDS)

Lento *means*_ _ _ _ _ _ _ _ _ _ _ _

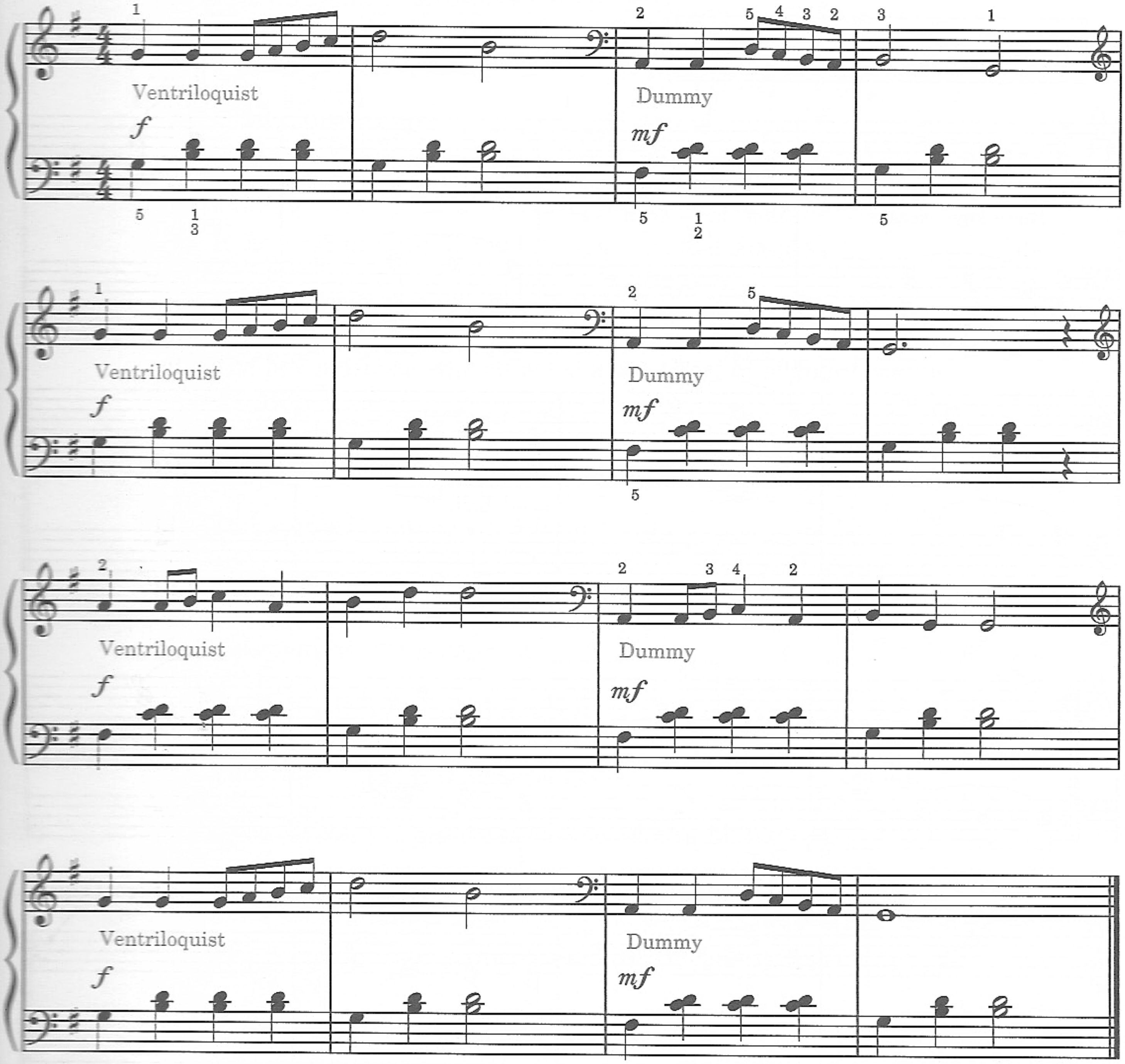

Mon - key sees!
Mon - key does!
mf
L.H.
Repeat Sign
L.H.
Repeat Sign


TWO RIGHT HAND POSITIONS
1 2 3 4 5
1 2 3 4 5
Ventriloquist
Dummy

17. THE VENTRILOQUIST AND HIS DUMMY

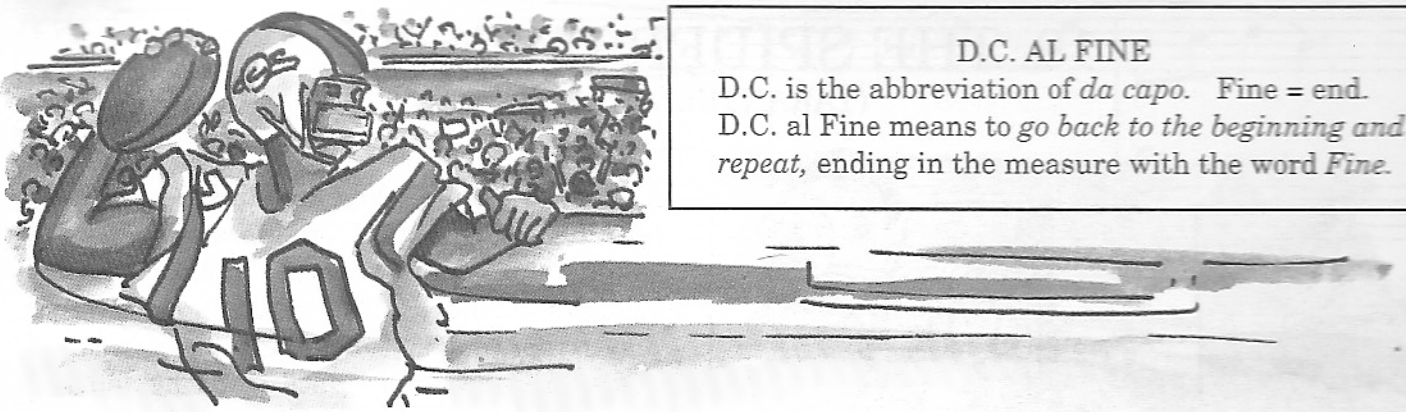
(STUDY IN CROSS HANDS)

***Moderato M.M. ♩ = 104 - 116**


1
Ventriloquist
f
5 1 3
2 5 4 3 2 3 1
Dummy
mf
5 1 2
5
1
Ventriloquist
f
2 5
Dummy
mf
5
2
Ventriloquist
f
2 3 4 2
Dummy
mf
Ventriloquist
f
Dummy
mf

---

*The metronome numbers indicate the minimum and maximum performance tempo. Your *practice* should start *slower* and gradually progress to the performance tempo.



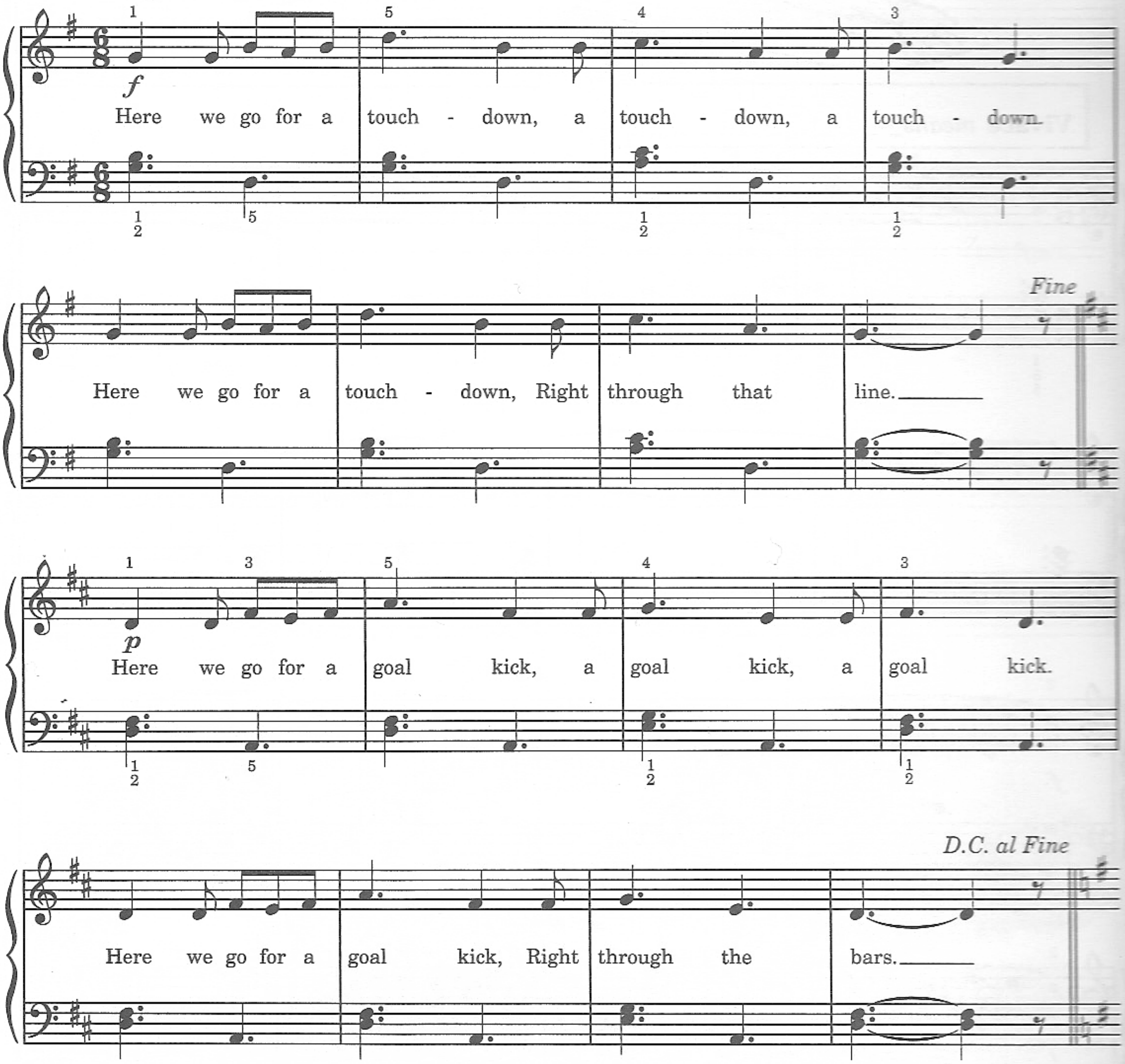
D.C. AL FINE

D.C. is the abbreviation of *da capo.* Fine = end. D.C. al Fine means to *go back to the beginning and repeat,* ending in the measure with the word *Fine.*

18. HERE WE GO FOR A TOUCHDOWN

(CHANGING KEYS)

***Allegretto M.M. ♩. = 72 - 80**

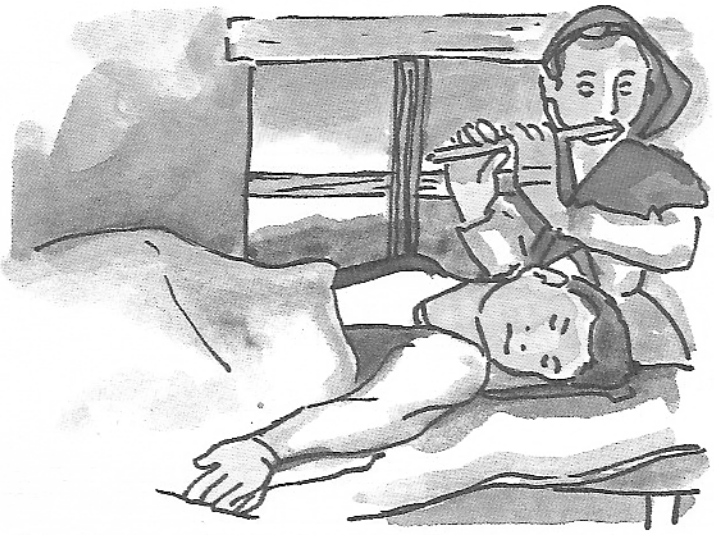


1 5 4 3
f
Here we go for a touch - down, a touch - down, a touch - down.
1 2 5 1 2 1 2
Fine
Here we go for a touch - down, Right through that line.
1 3 5 4 3
p
Here we go for a goal kick, a goal kick, a goal kick.
1 2 5 1 2 1 2
D.C. al Fine
Here we go for a goal kick, Right through the bars.

*Metronome settings can represent different note values. In this piece, the *dotted quarter note* gets one "click" of the metronome. Because this piece is in 6/8 time, there will be two clicks in each measure, on the 1st and 4th beats.

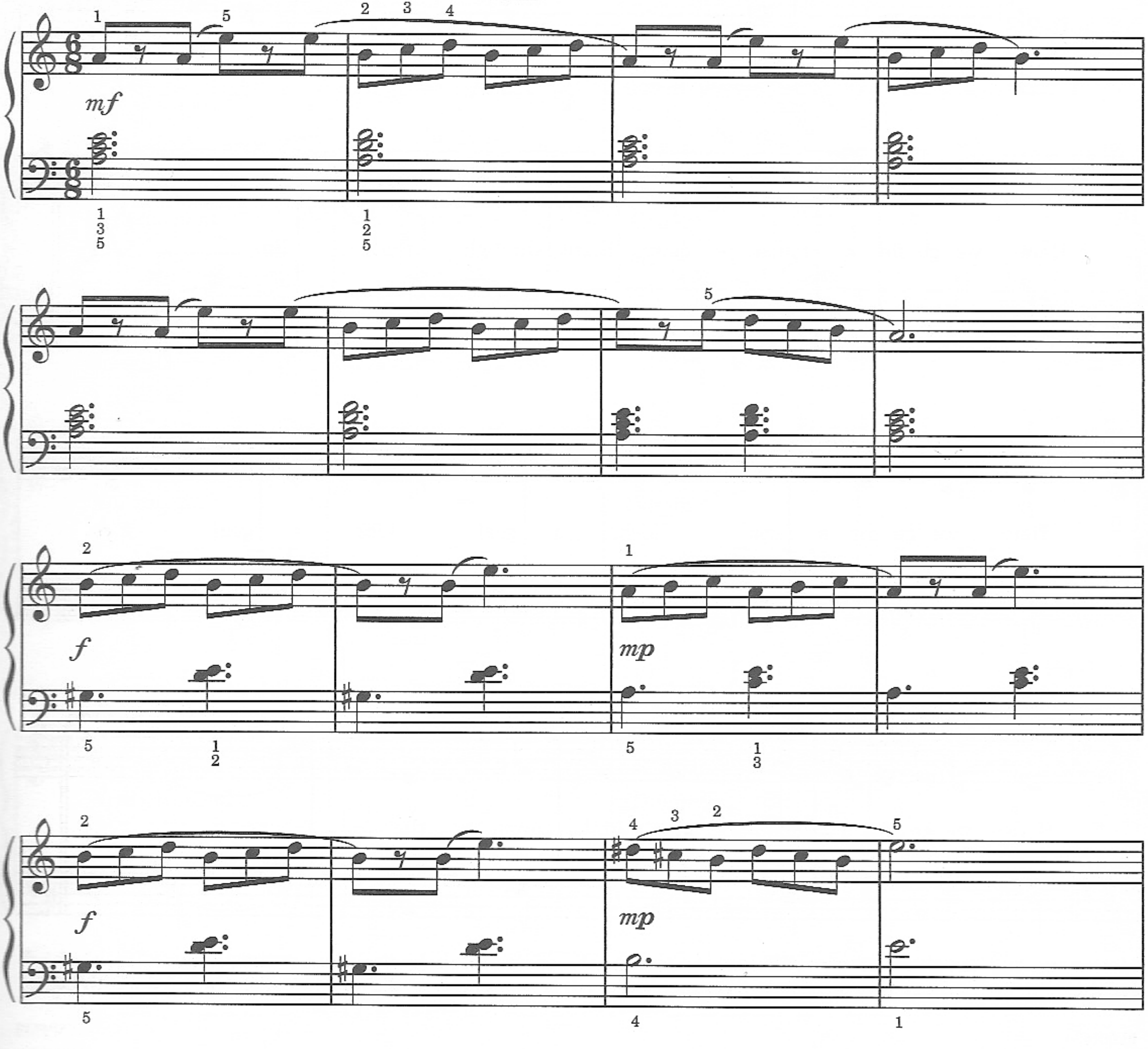
19. THE SPIDER DANCE

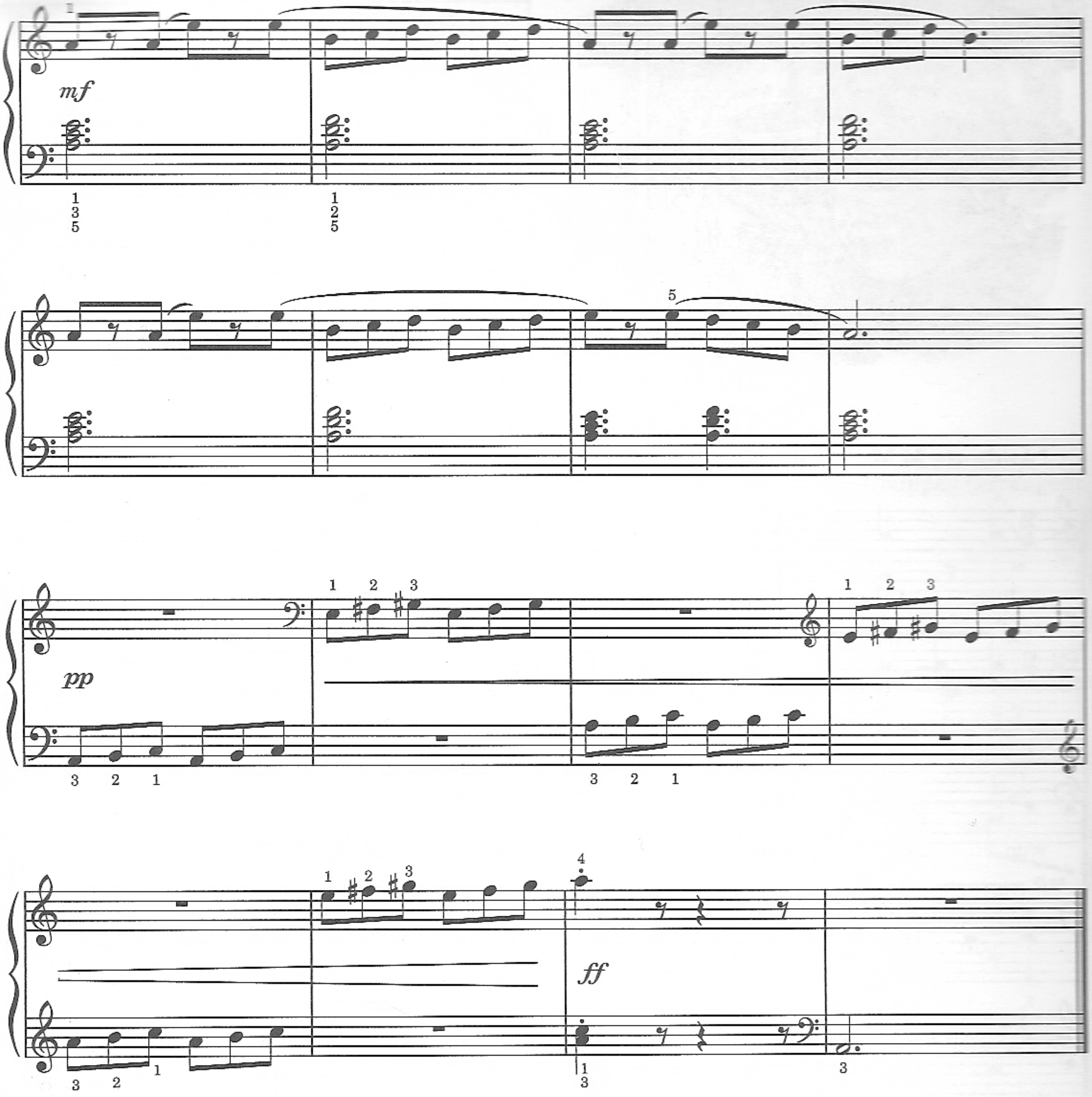
(TARANTELLA)



Tony, an Italian boy, was bitten by the deadly poisonous spider, the tarantula. He would surely die unless Mother did something quickly. The village musician played her magic tune while Tony was made to dance and dance until he fell, covered with perspiration. Tony didn't die, and the music and dance (now called *tarantella*) came to be regarded as a cure for the tarantula bite. Actually, it wasn't the music or dancing that cured Tony, but his perspiration drove the poison from his body.

Vivace *means*_ _ _ _ _ _ _ _ _ _ _ _ _ _




mf
pp
ff

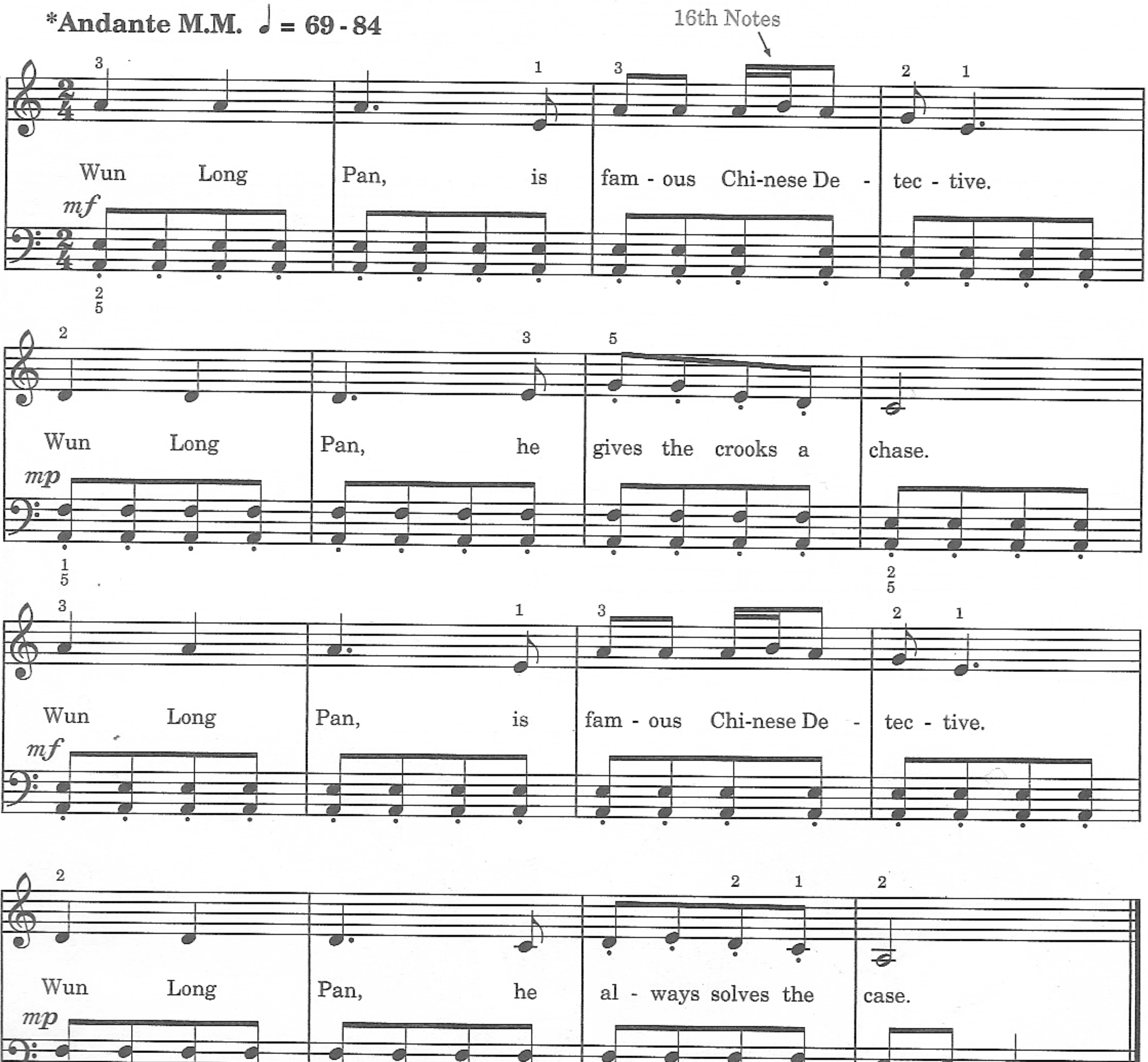
SIXTEENTH NOTES

Two sixteenth notes (♬) equal one eighth note (♪). Notice the sixteenth notes each time the word "Chinese" occurs in the piece.

20. WUN LONG PAN

(FAMOUS CHINESE DETECTIVE)

***Andante M.M. ♩ = 69 - 84**


16th Notes
mf
Wun Long Pan, is fam - ous Chi-nese De - tec - tive.
mp
Wun Long Pan, he gives the crooks a chase.
mf
Wun Long Pan, is fam - ous Chi-nese De - tec - tive.
mp
Wun Long Pan, he al - ways solves the case.

---

*In music, some pieces have metronome marks and others have only a tempo mark, depending upon the preference of the composer or editor. This is the reason not all pieces in this book have metronome markings.

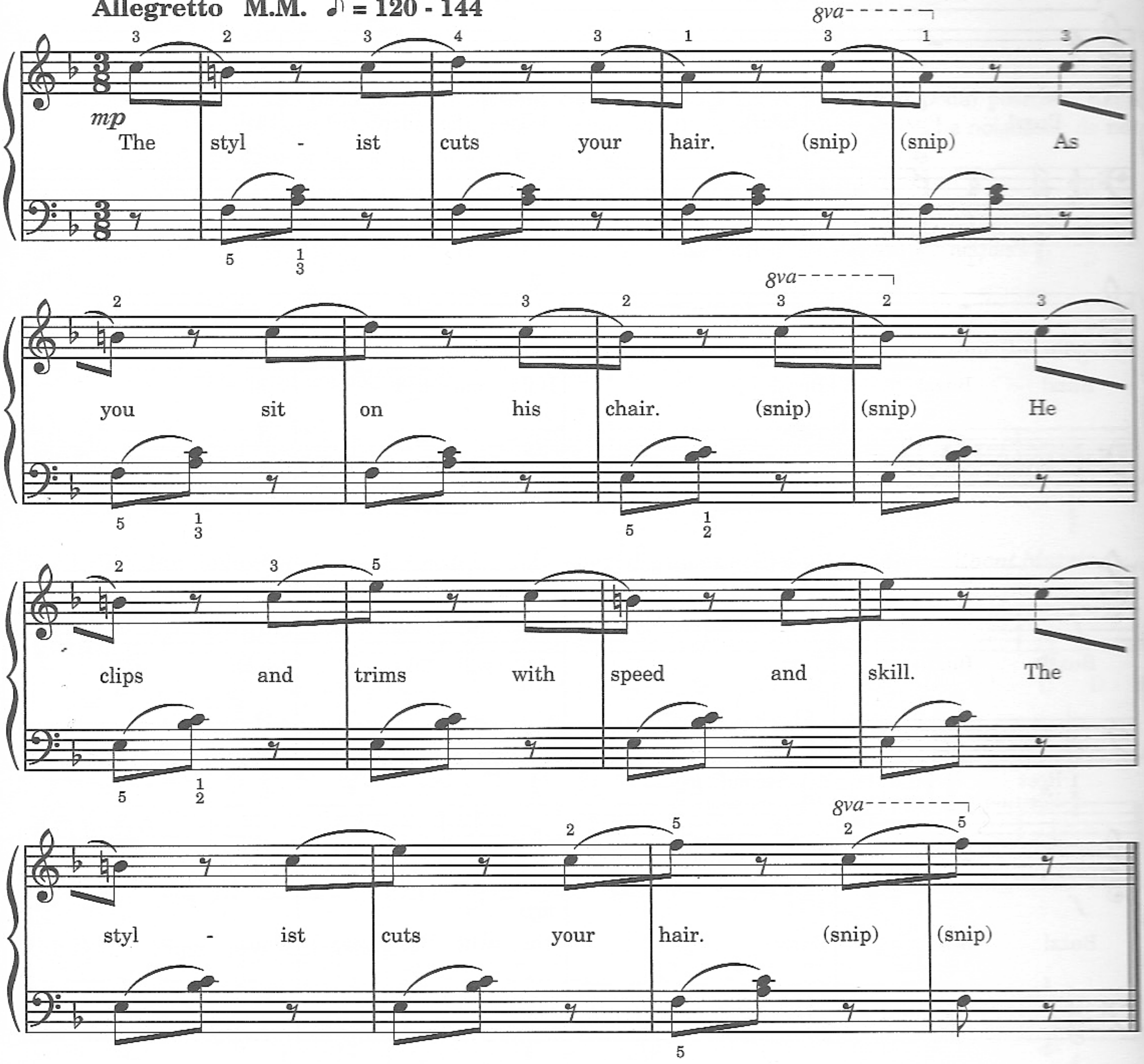
Observe the phrase releases carefully. They portray the snipping of the stylist's scissors.

21. THE HAIR STYLIST

(TWO NOTE SLURS)

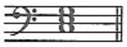
Le Couppey (arranged)

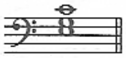
Allegretto M.M. ♪ = 120 - 144

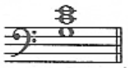

mp
8va
The styl - ist cuts your hair. (snip) (snip)
As you sit on his chair. (snip) (snip)
He clips and trims with speed and skill.
The styl - ist cuts your hair. (snip) (snip)

CHORD INVERSIONS

When the letters of a chord are rearranged, the chord is INVERTED. For example:

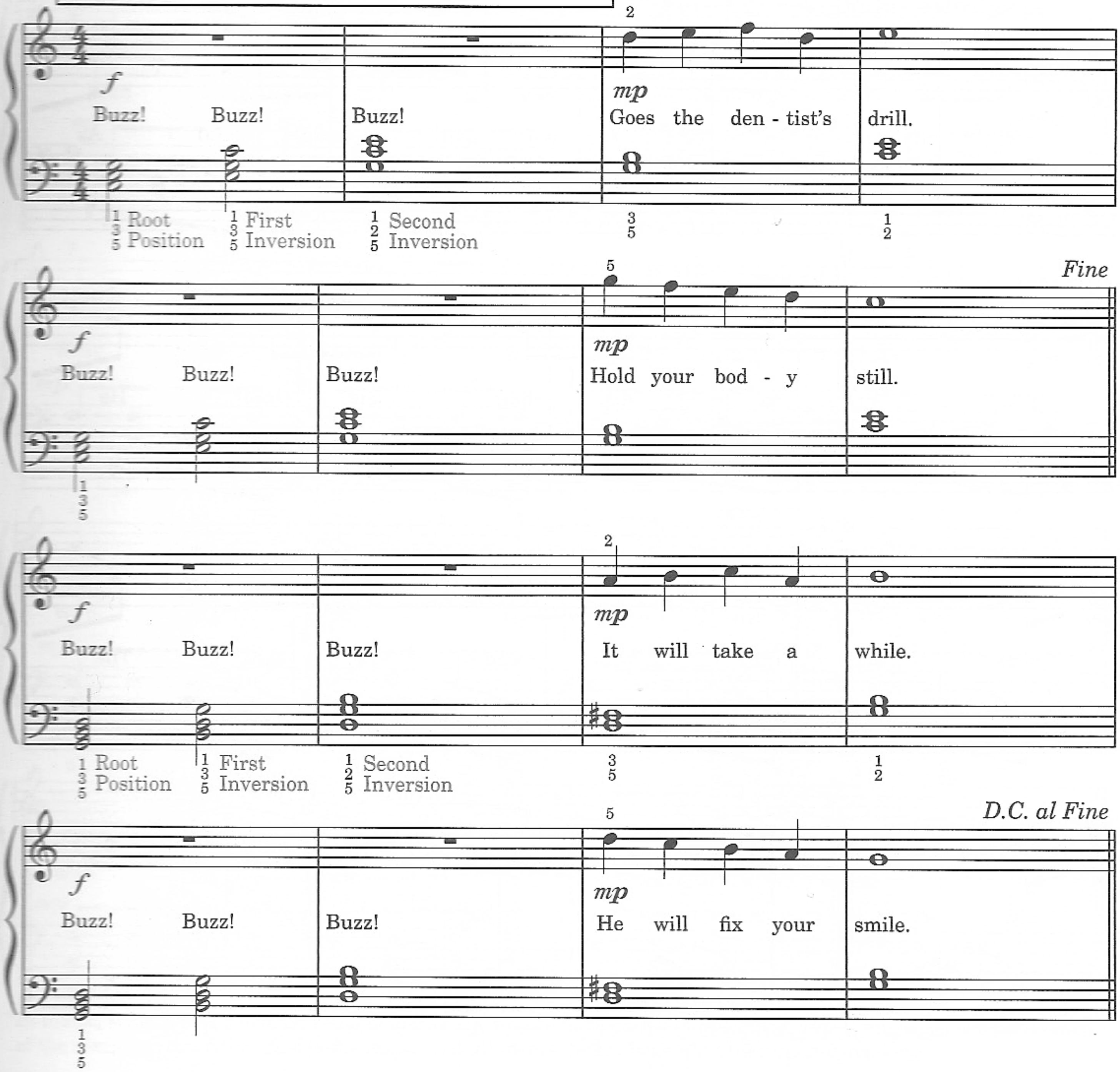
Take the chord (C E G)  (Root Position)

Rearrange it (E G C)  (1st Inversion)

Rearrange it again (G C E)  (2nd Inversion)

22. THE DENTIST

Marcato *means* _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

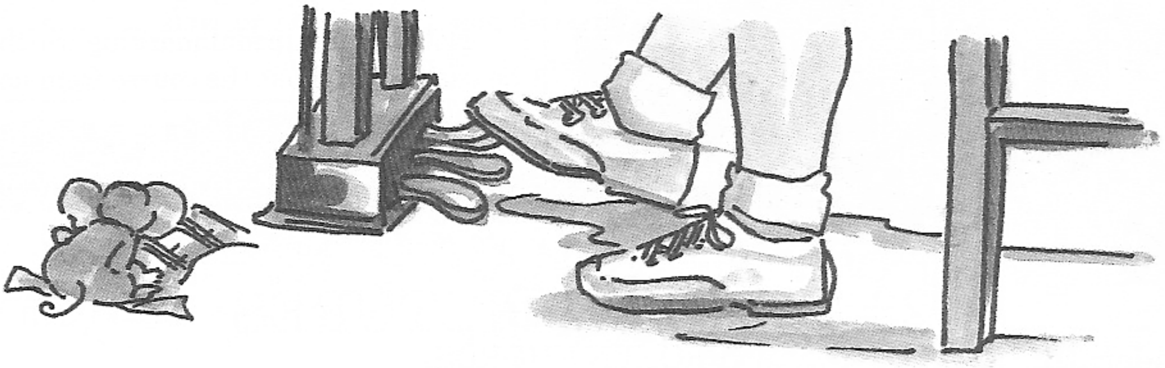

f
Buzz! Buzz! Buzz!
mp
Goes the den - tist's drill.
1 3 5 Root Position
1 3 5 First Inversion
1 2 5 Second Inversion
2
3 5
1 2
Fine
Buzz! Buzz! Buzz!
Hold your bod - y still.
5
1 3 5
Buzz! Buzz! Buzz!
It will take a while.
D.C. al Fine
Buzz! Buzz! Buzz!
He will fix your smile.

HOW TO USE THE DAMPER PEDAL

The main pedal in piano playing is the DAMPER PEDAL (the one at the right). It is sometimes (wrongly) called the *loud* pedal.

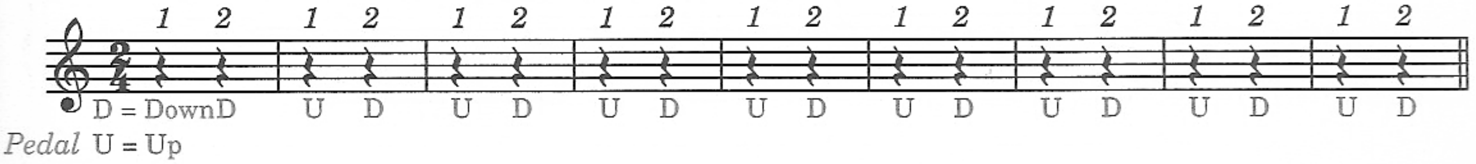
The pedal at the left is the soft pedal, and the middle pedal is the sustaining pedal. These pedals will be studied later in the course.

Our job now is to learn how to use the damper pedal (at the right).

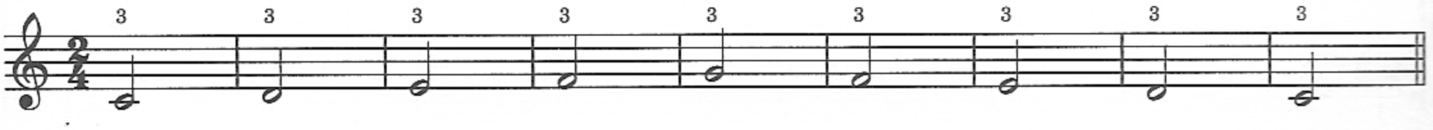


FIVE PEDAL DRILLS

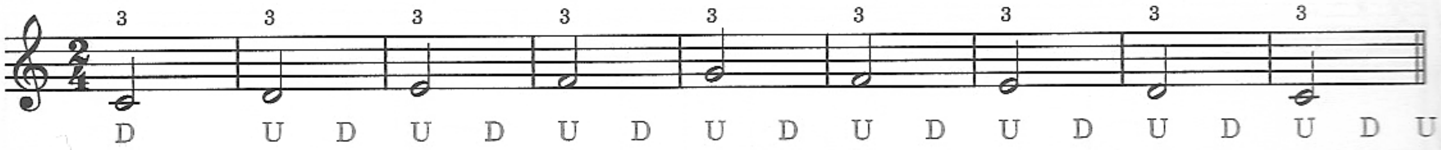
1st Drill - Pupil uses the pedal without playing. See illustration above for correct pedal position. Keep heel on floor and sole of shoe in pedal contact at all times. Pedaling shoud be noiseless; do not click the shoe or let the pedal up with a bang.


1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
D = Down D U D U D U D U D U D U D U D U D
Pedal U = Up

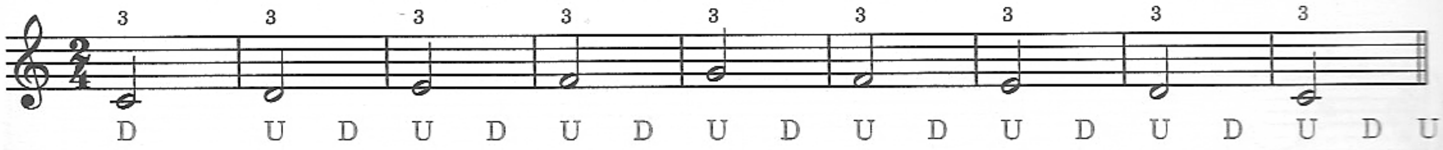
2nd Drill - Pupil plays the following exercise with one finger (without pedal). Notice that the tones are separated and not connected.



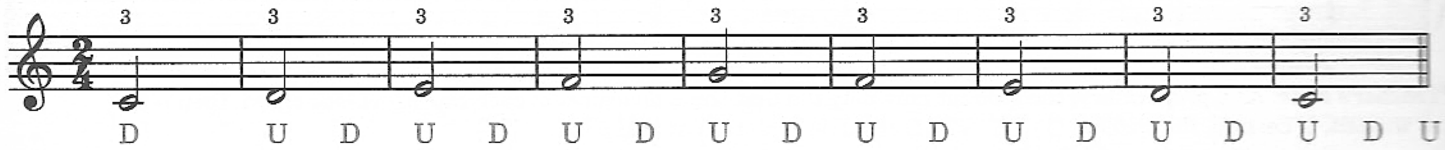
3rd Drill - Pupil plays while *teacher pedals.* Notice how the tones are joined together *without blurring.*


3 3 3 3 3 3 3 3 3
D U D U D U D U D U D U D U D U D U

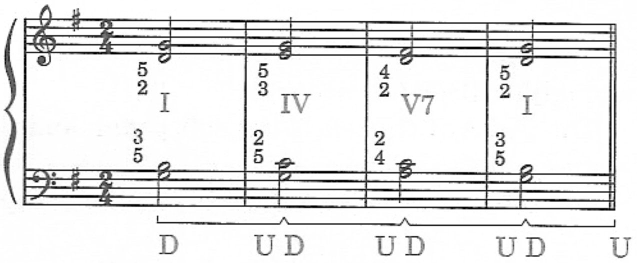
4th Drill - Teacher plays as pupil pedals. Be careful to connect the tones.


3 3 3 3 3 3 3 3 3
D U D U D U D U D U D U D U D U D U

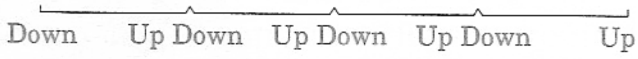
5th Drill - Pupil plays and pedals.


3 3 3 3 3 3 3 3 3
D U D U D U D U D U D U D U D U D U

***PREPARATORY DRILL**


I
IV
V7
I
D
U D
U D
U D
U

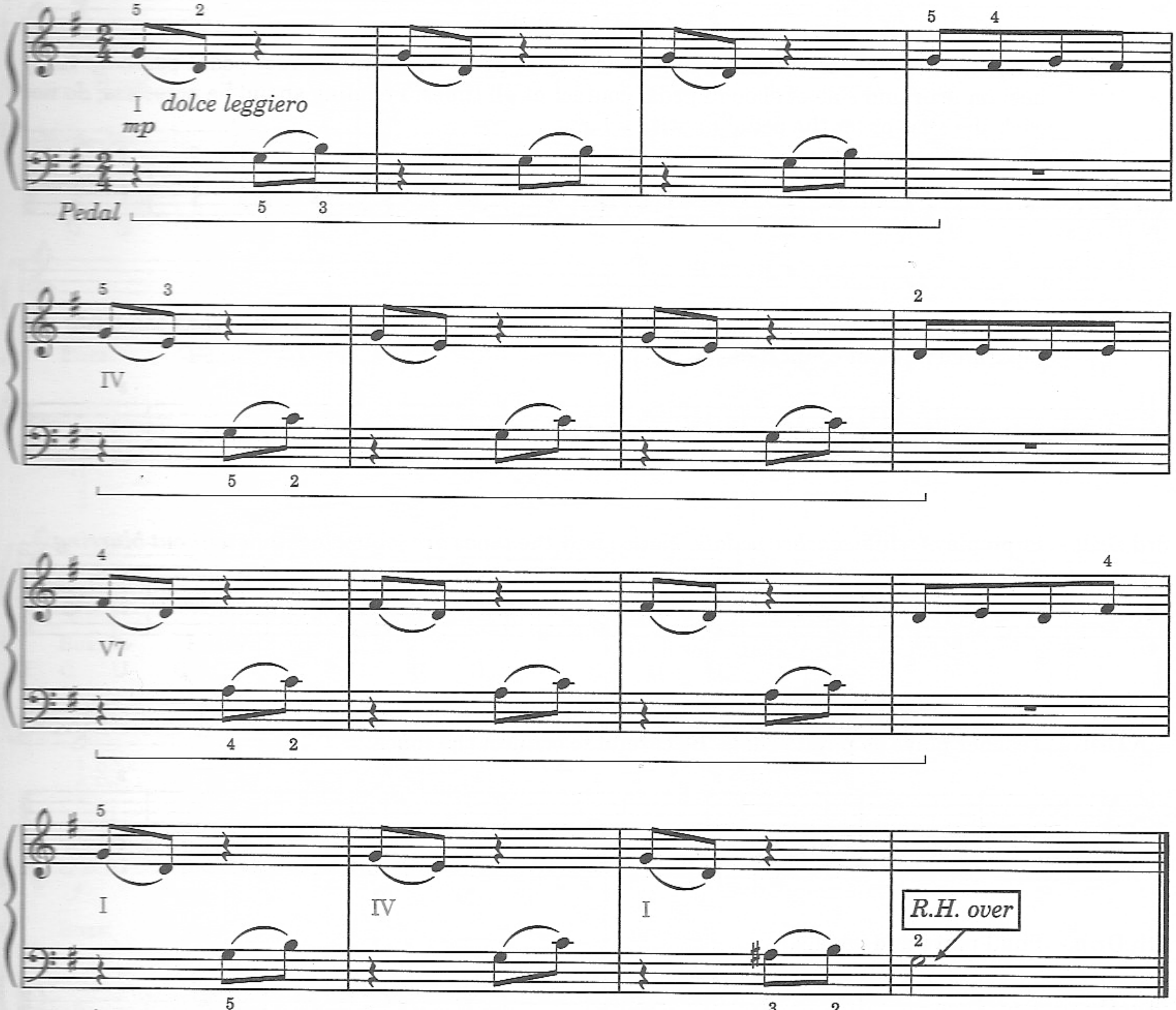
Note the new pedal marking which will be used throughout the course from now on.


Down
Up Down
Up Down
Up Down
Up

23. SHADOW PICTURES

(BROKEN CHORDS)

Moderato

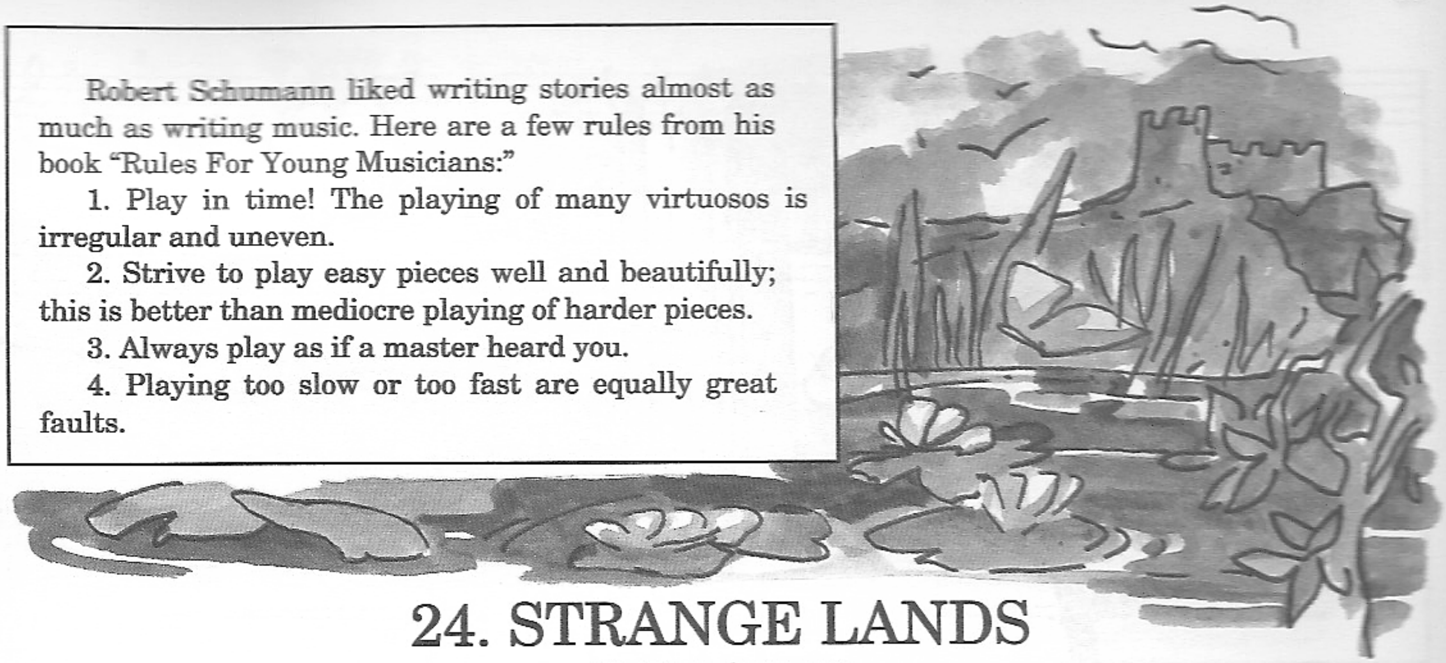

I
dolce leggiero
mp
Pedal
IV
V7
I
IV
I
R.H. over

---

*Teacher's Note: As a preparatory, the student may play the first three measures of each line as a block chord, then play as written. If desired, the *cadence* (I - IV - V7 - I) could be explained at this point.

Robert Schumann liked writing stories almost as much as writing music. Here are a few rules from his book "Rules For Young Musicians:"

1. Play in time! The playing of many virtuosos is irregular and uneven.
2. Strive to play easy pieces well and beautifully; this is better than mediocre playing of harder pieces.
3. Always play as if a master heard you.
4. Playing too slow or too fast are equally great faults.

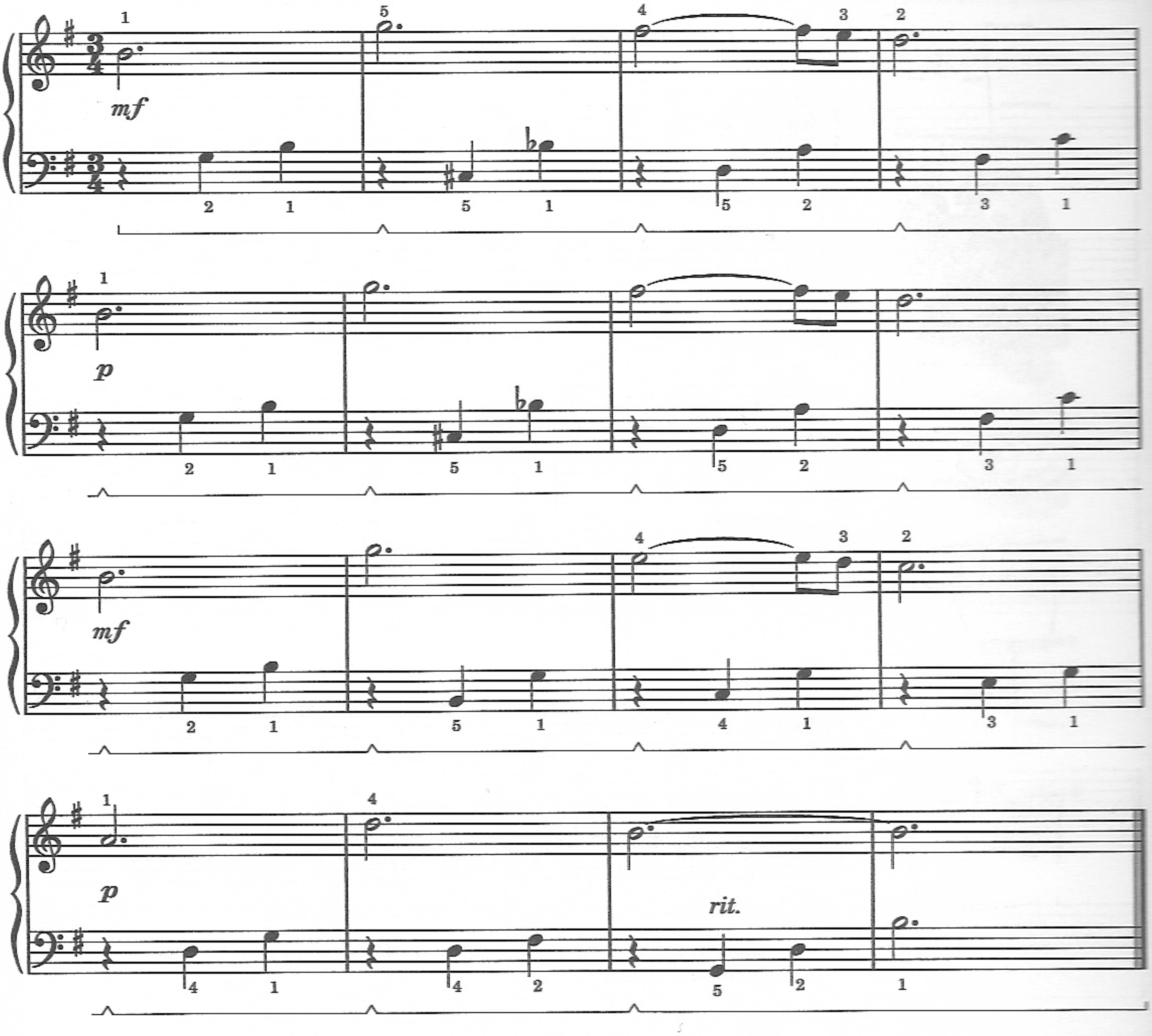


24. STRANGE LANDS

(PEDAL STUDY)

Cantabile M.M. ♩ = 88-96

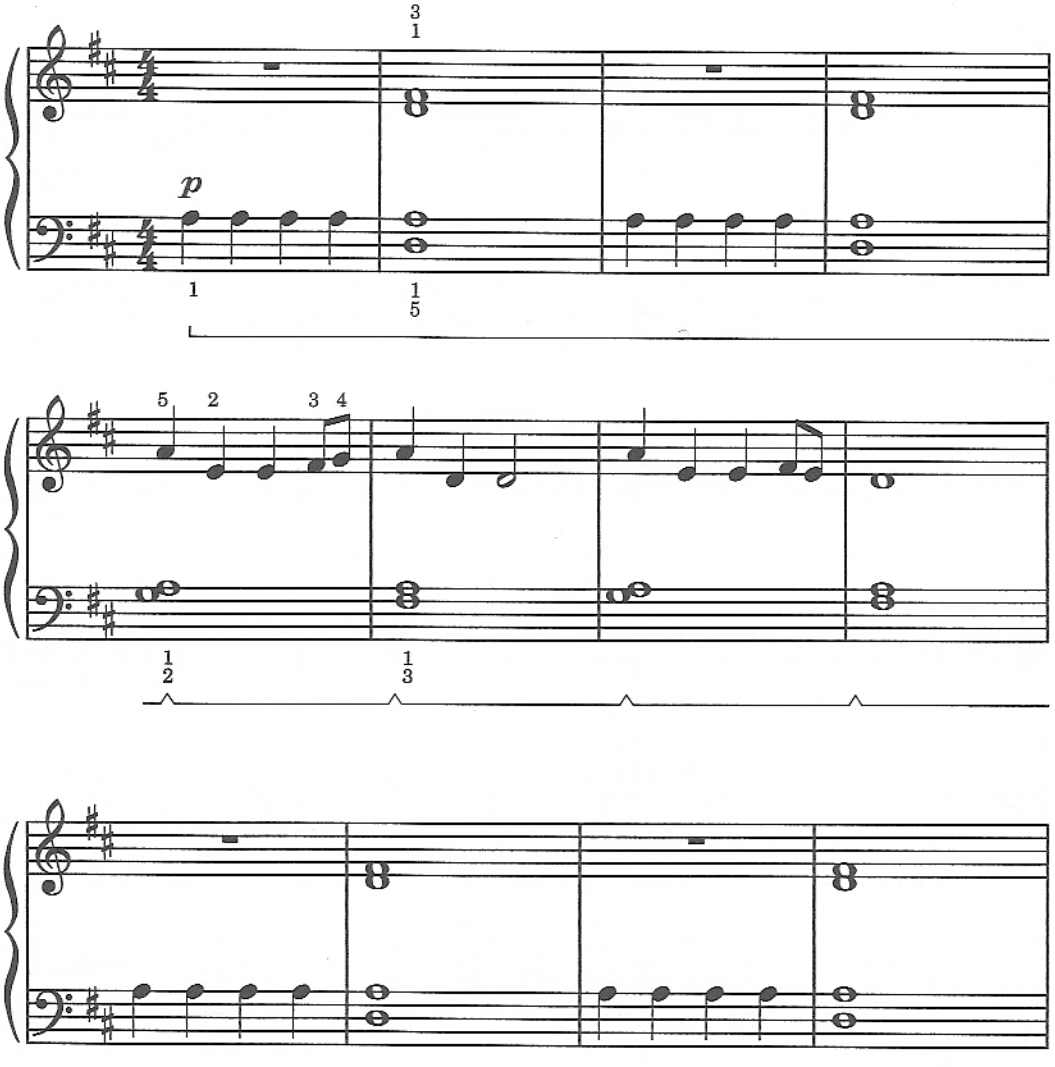
Robert Schumann (adapted)



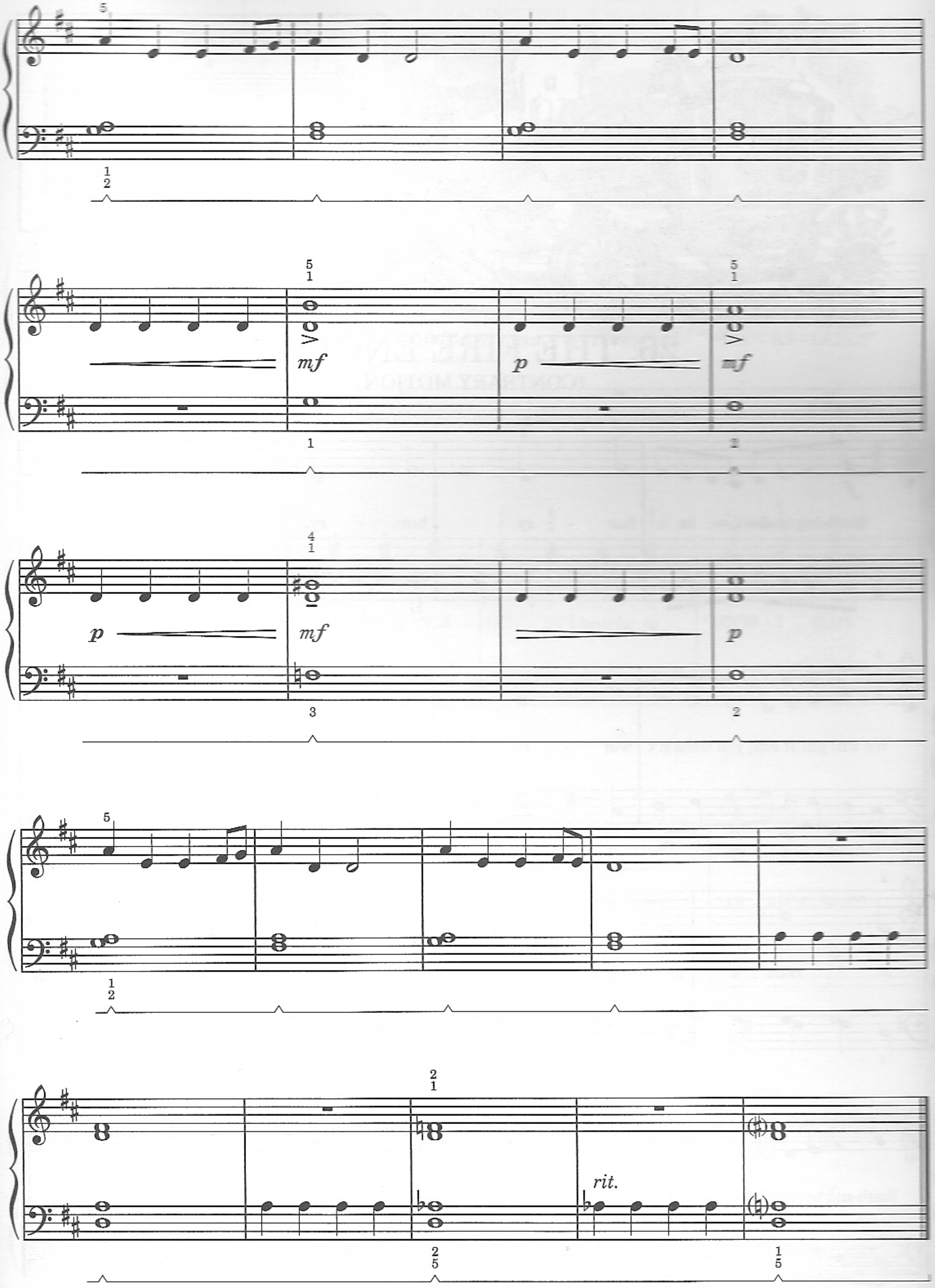
25. HEAR THOSE LOVELY BELLS

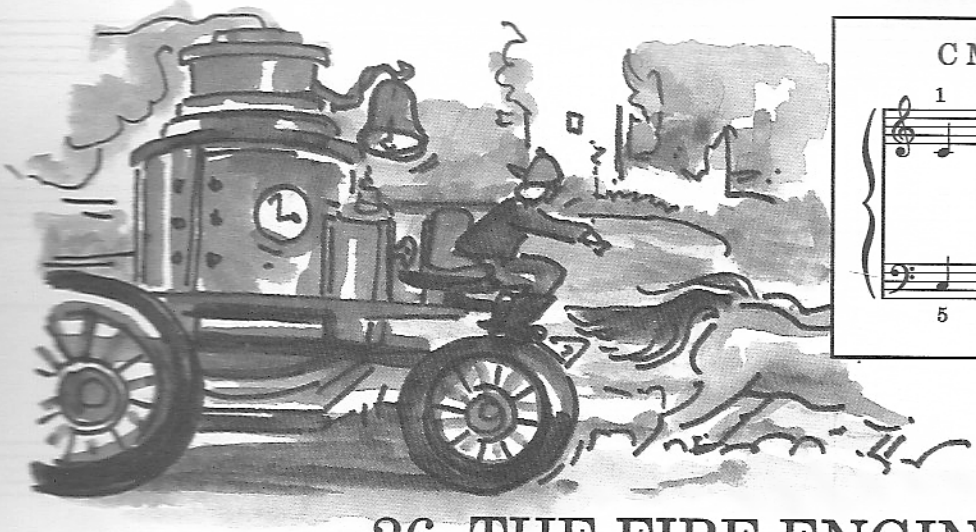
(CHORD STUDY)

Andante M.M. ♩ = 88 - 100

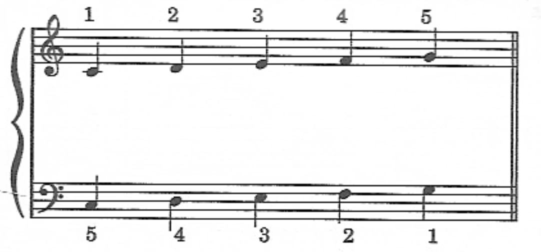


A very playable arrangement of Schubert's AVE MARIA by John W. Schaum is appropriate here. (PA00573)


mf
p
mf
p
mf
p
rit.

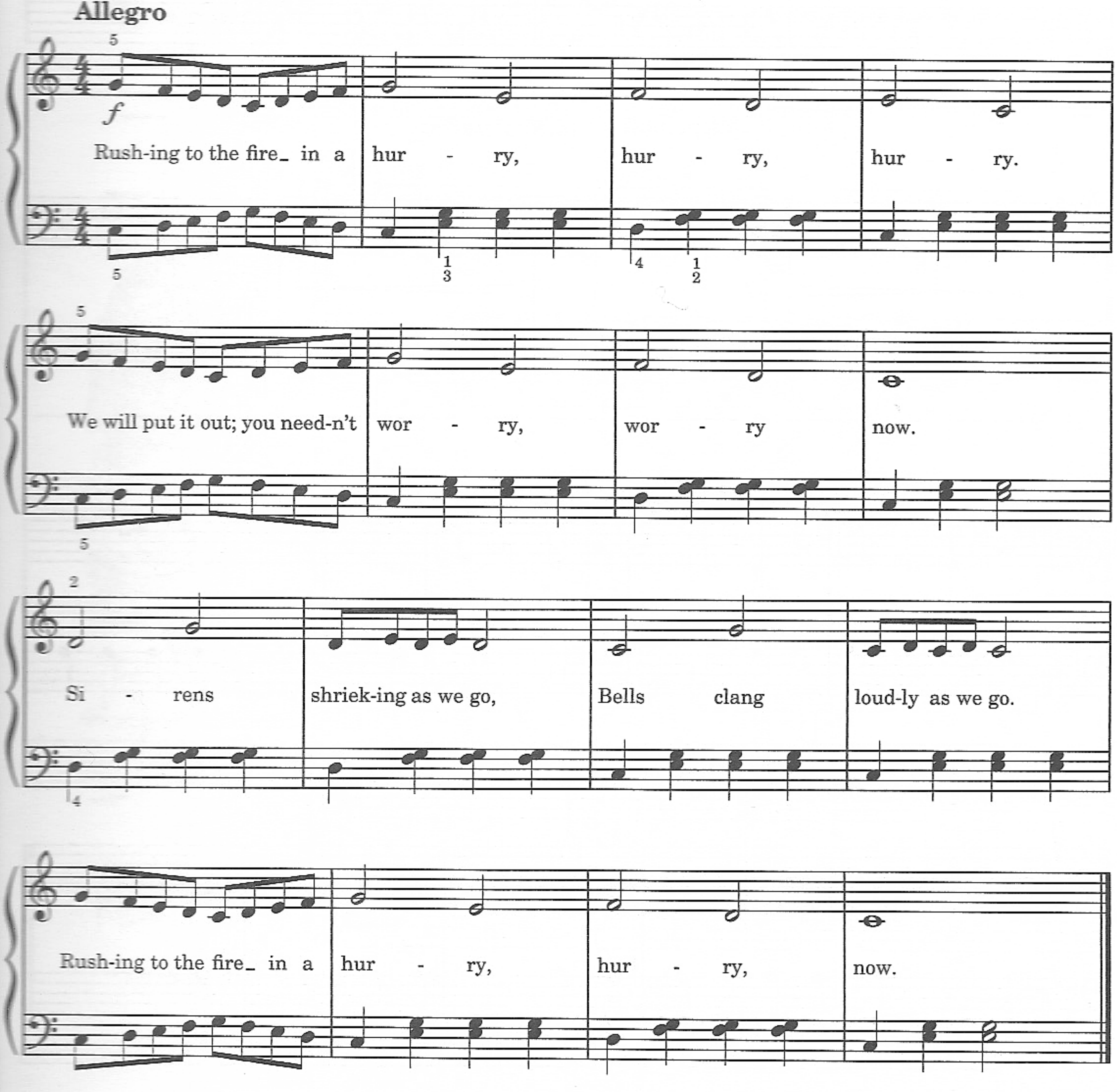


C MAJOR HAND POSITION


1 2 3 4 5
5 4 3 2 1

26. THE FIRE ENGINE

(CONTRARY MOTION)


Allegro
f
Rush-ing to the fire_ in a hur - ry, hur - ry, hur - ry.
We will put it out; you need-n't wor - ry, wor - ry now.
Si - rens shriek-ing as we go, Bells clang loud-ly as we go.
Rush-ing to the fire_ in a hur - ry, hur - ry, now.

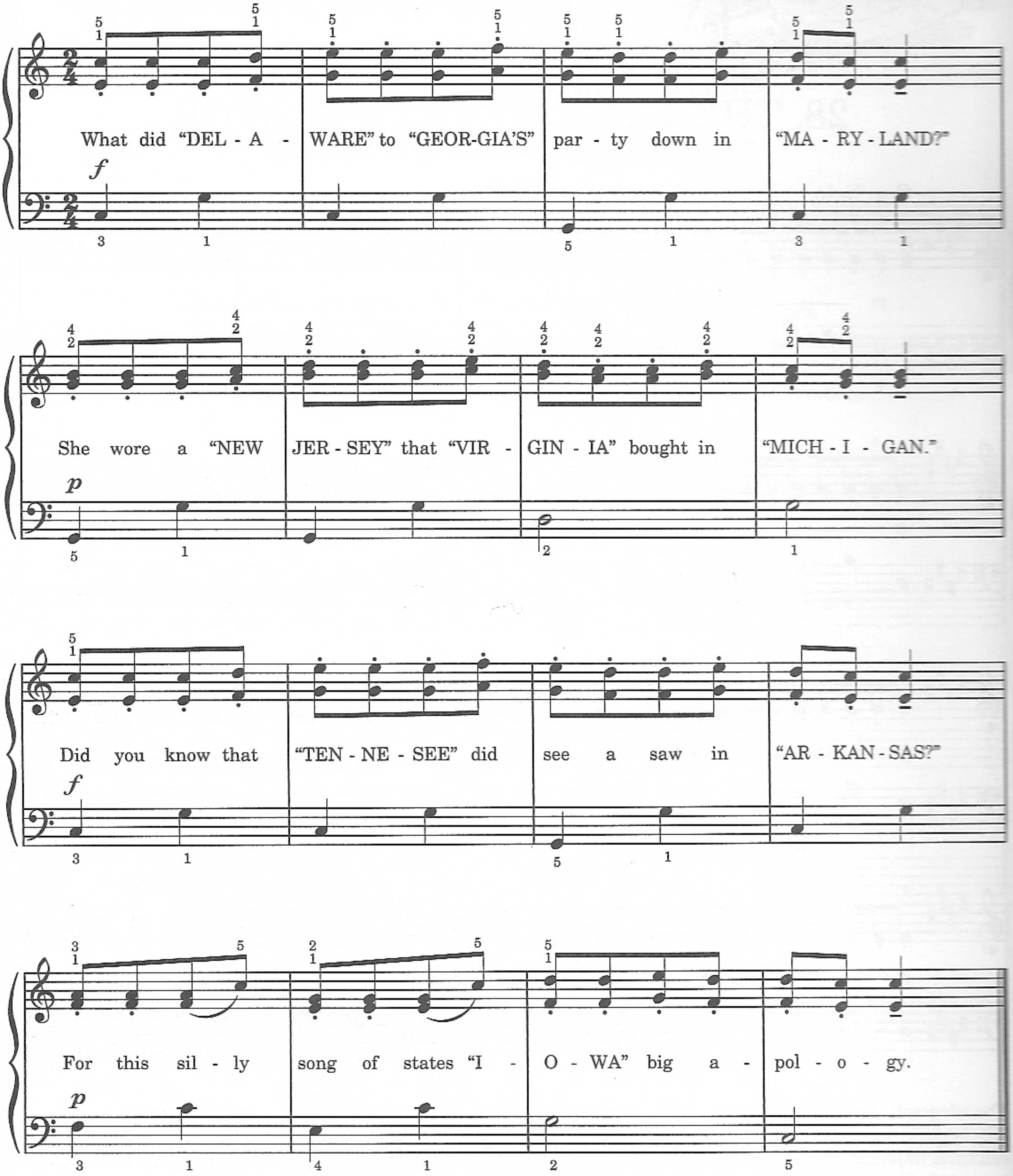
Keep up the SIGHT READING DRILLS on page 3.

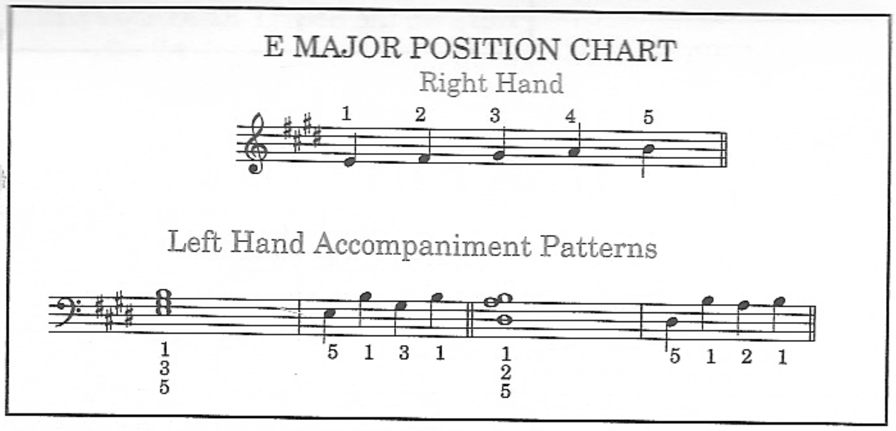
27. A FINE STATE OF AFFAIRS

(WRIST STACCATO STUDY)

Not too state-ly M.M. ♩ = 58 - 69

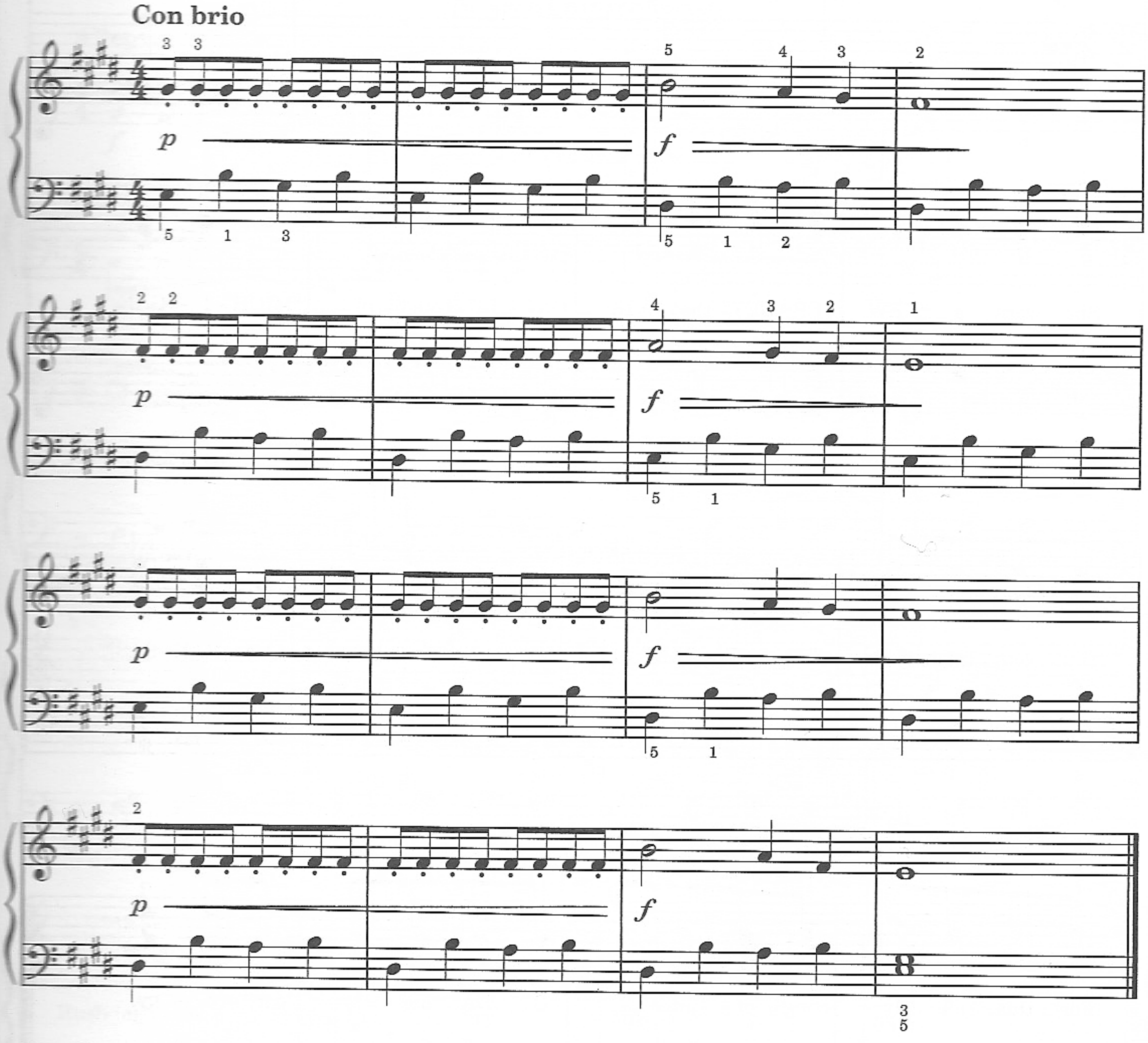
Duvernoy (adapted)


What did "DEL - A - WARE" to "GEOR-GIA'S" par - ty down in "MA - RY - LAND?"
f
She wore a "NEW JER - SEY" that "VIR - GIN - IA" bought in "MICH - I - GAN."
p
Did you know that "TEN - NE - SEE" did see a saw in "AR - KAN - SAS?"
f
For this sil - ly song of states "I - O - WA" big a - pol - o - gy.
p


E MAJOR POSITION CHART
Right Hand
1 2 3 4 5
Left Hand Accompaniment Patterns
1 3 5
5 1 3 1
1 2 5
5 1 2 1

28. THE TELEGRAPH OPERATOR

(Key of E Major: Four sharps - F♯, C♯, G♯ and D♯)

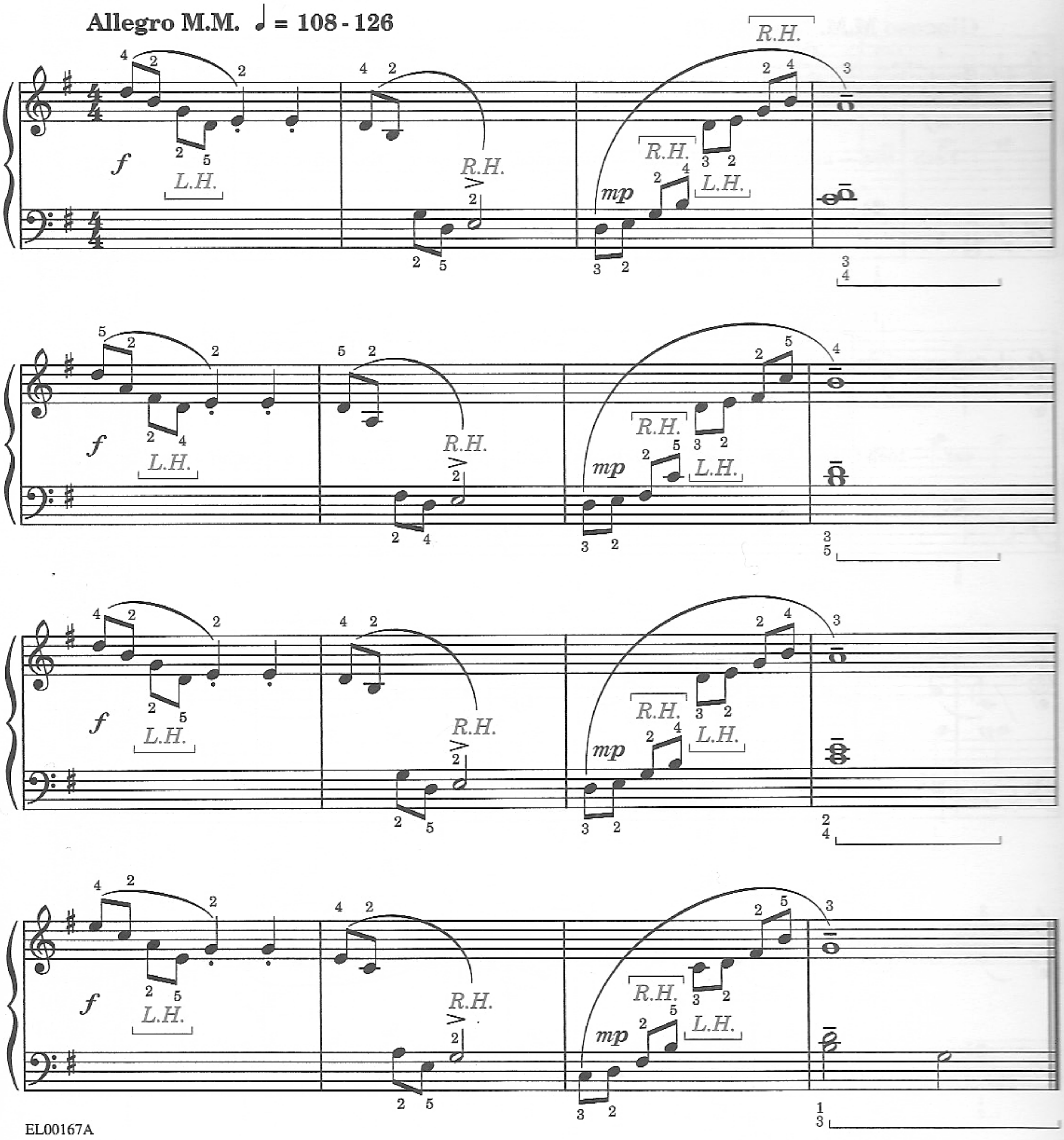

Con brio
3 3
5 4 3 2
p
f
5 1 3
5 1 2
2 2
4 3 2 1
5 1
2
3 5

The telegraph, developed in the late 1830s, was the only means of rapid communication until the invention of the telephone. Telegraph stations were miles apart, connected by long wires strung on poles. The telegraph transmitted electrical impulses in a code representing letters and numbers. Morse code, developed by one of the inventors, consisted of a series of *clicks* grouped into dots and dashes (short or long clicks).

"U" MUST ALWAYS "B" CAREFUL

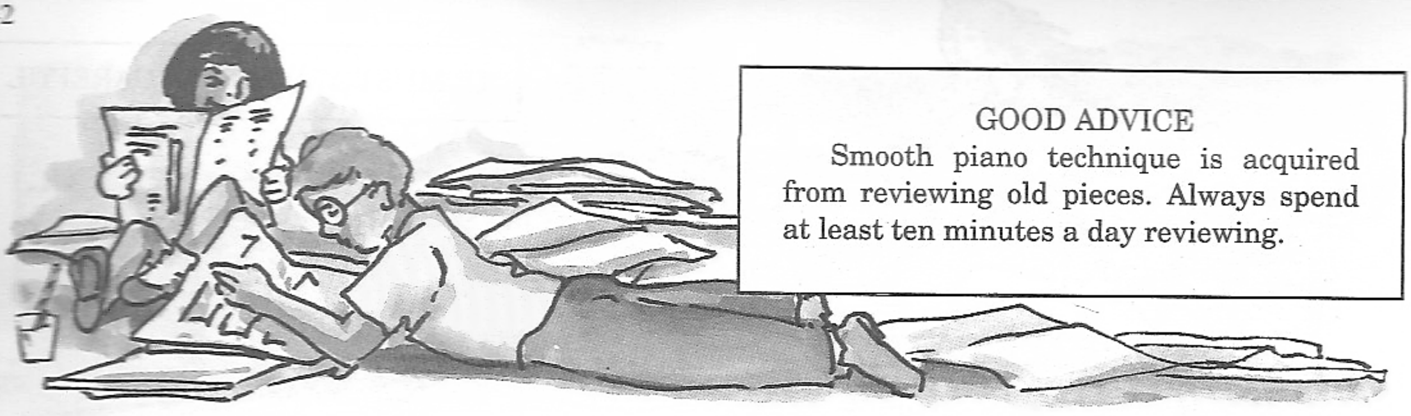
29. OVER THE HURDLES

Allegro M.M. ♩ = 108 - 126



GOOD ADVICE

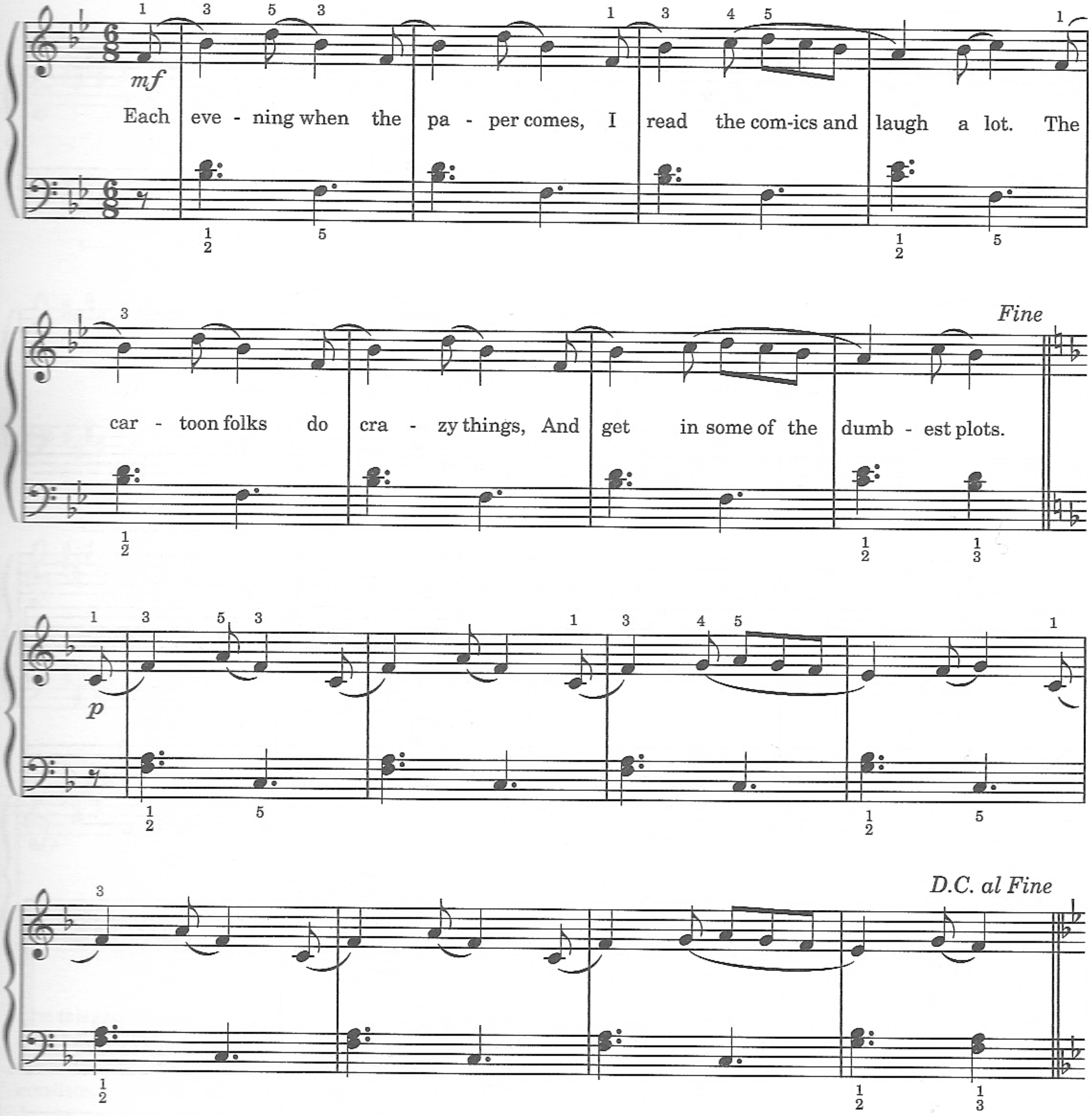
Smooth piano technique is acquired from reviewing old pieces. Always spend at least ten minutes a day reviewing.



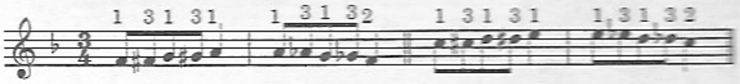
30. THE DAILY COMICS

(Key of B♭ Major: Two flats - B♭ and E♭)

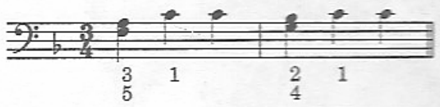
Giocoso M.M. ♩. = 63 - 72


mf
Each eve - ning when the pa - per comes, I read the com-ics and laugh a lot. The
car - toon folks do cra - zy things, And get in some of the dumb - est plots.
Fine
p
D.C. al Fine

CHROMATIC PASSAGES


1 3 1 3 1
1 3 1 3 2
1 3 1 3 1
1 3 1 3 2

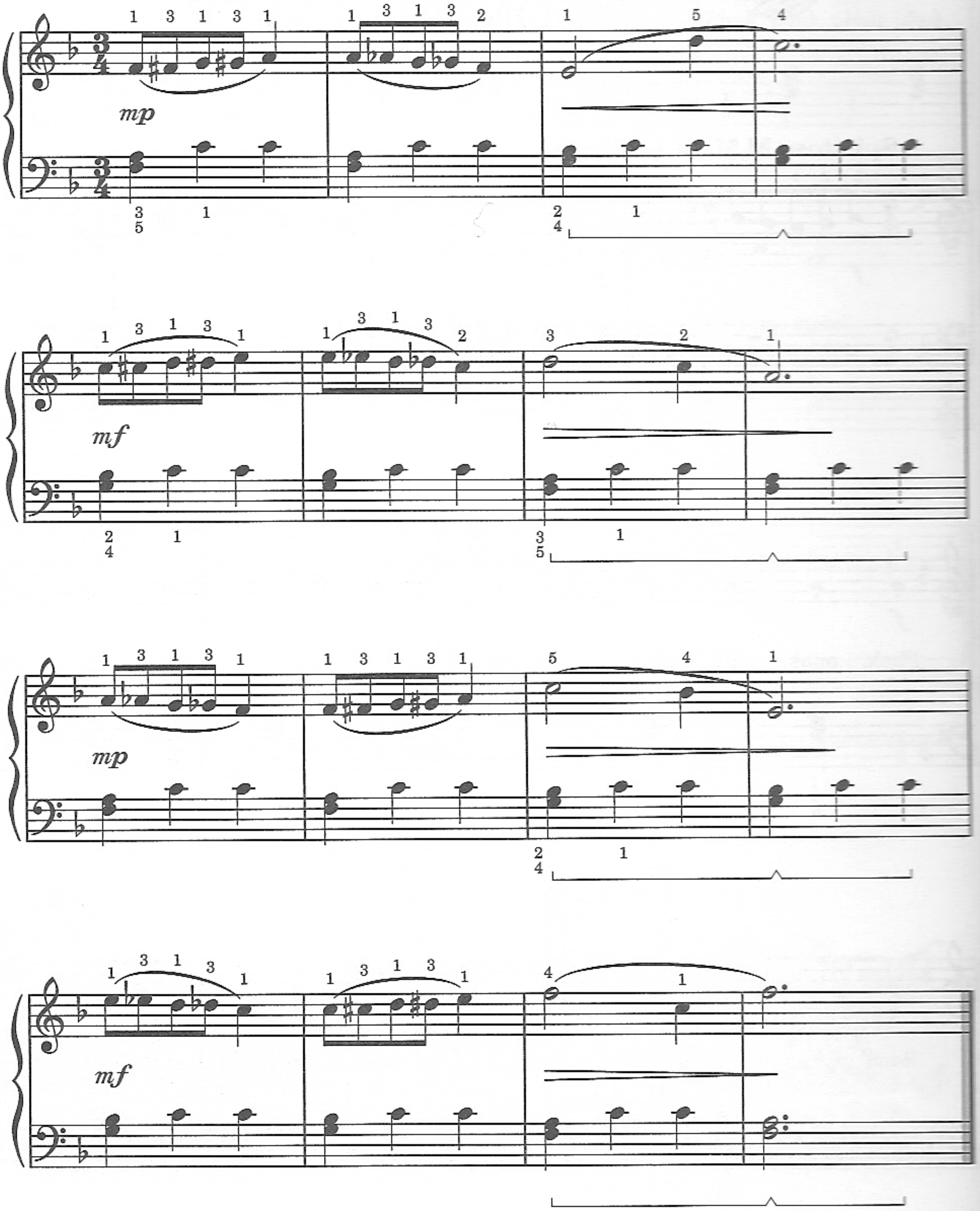
L.H. Chord Patterns



31. PUTTING SALT ON A BIRD'S TAIL

(or How Not To Catch a Bird)

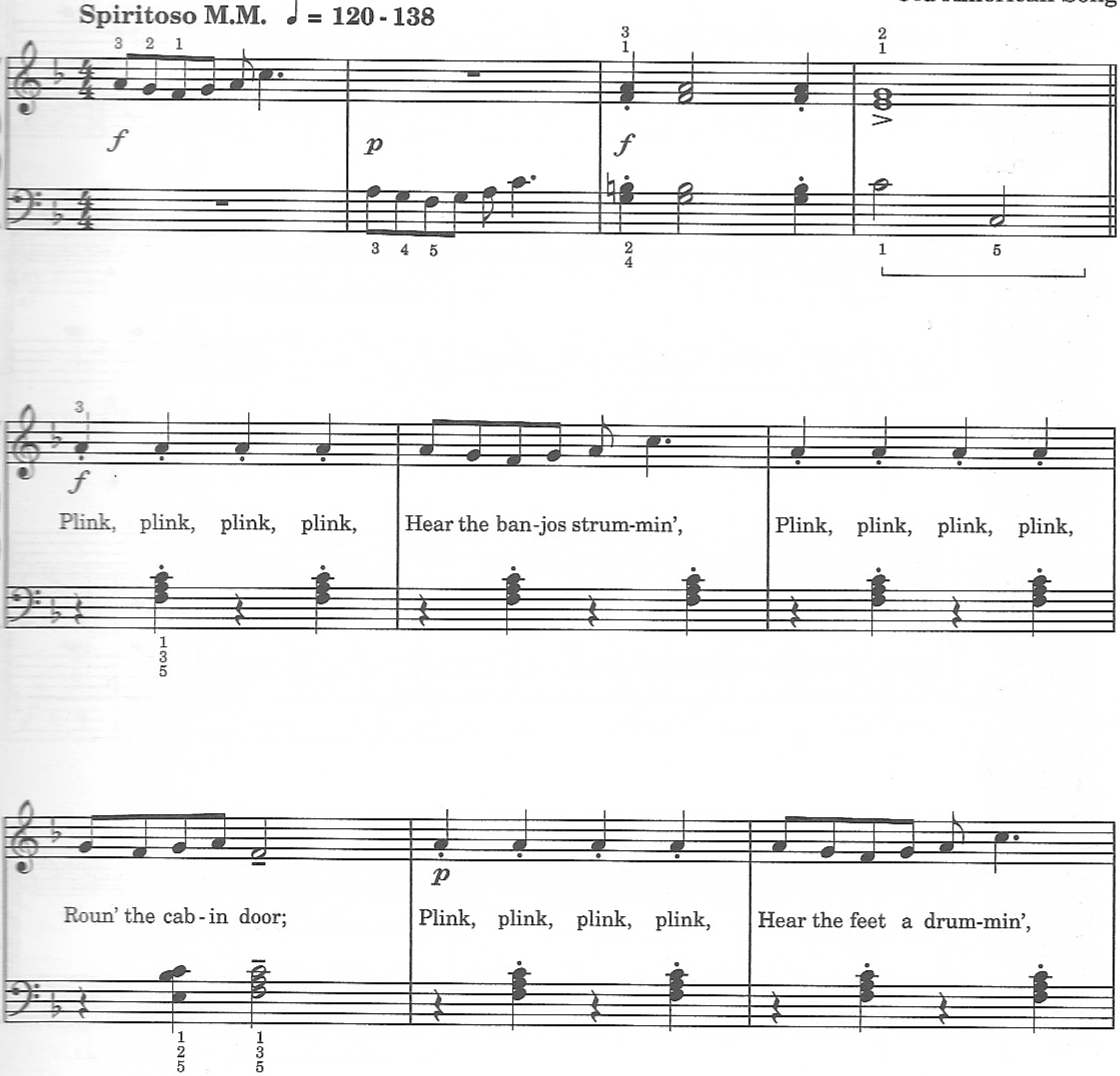
Con moto

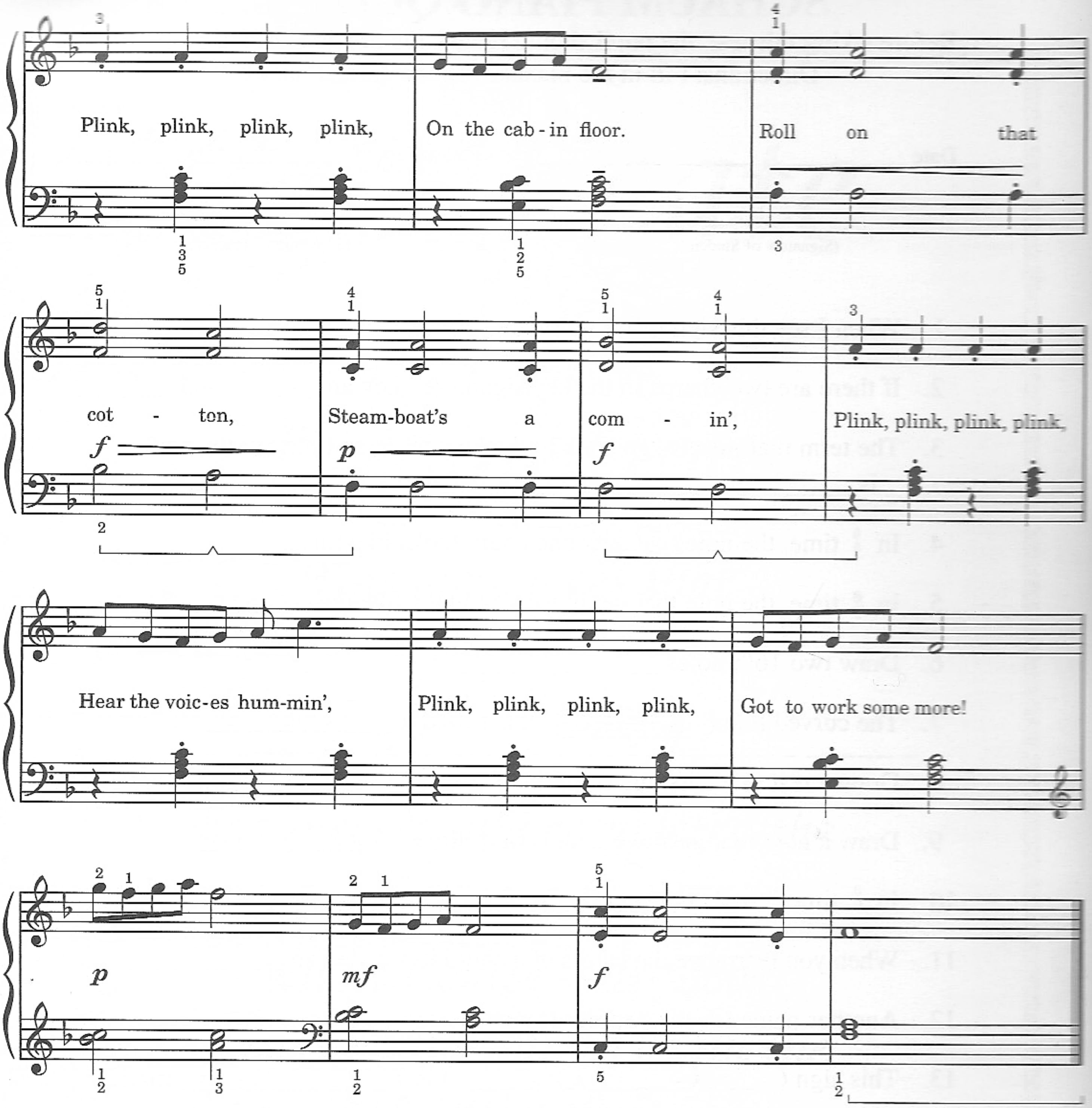


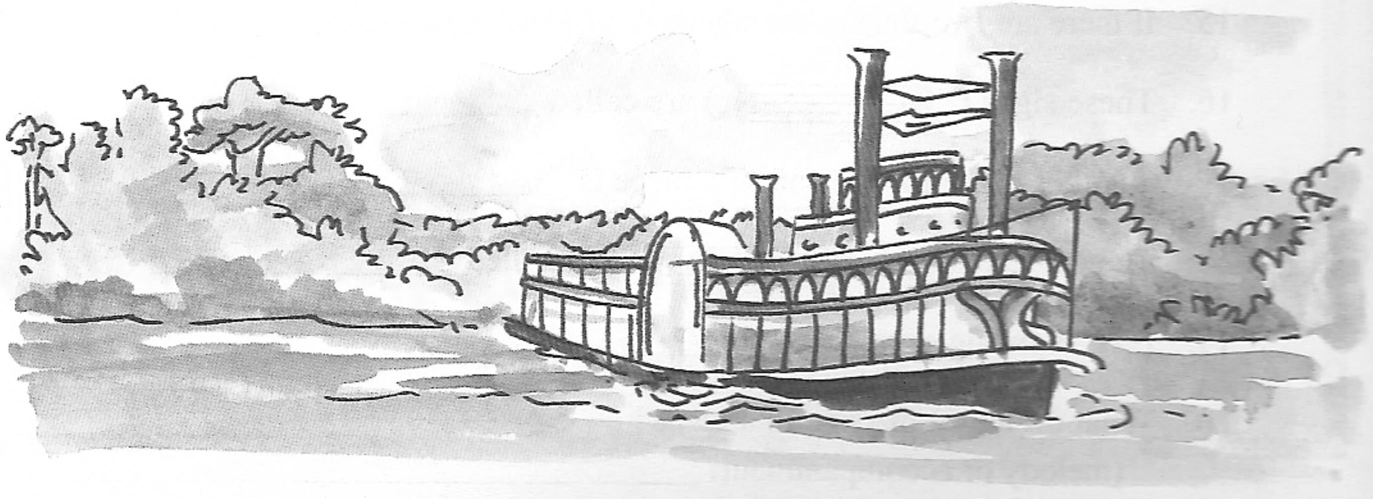
32. ON THE LEVEE

RECITAL PIECE

Old American Song


Spiritoso M.M. ♩ = 120 - 138
f
p
f
Plink, plink, plink, plink,
Hear the ban-jos strum-min',
Plink, plink, plink, plink,
Roun' the cab-in door;
p
Plink, plink, plink, plink,
Hear the feet a drum-min',


Plink, plink, plink, plink,
On the cab-in floor.
Roll on that
cot - ton,
Steam-boat's a
com - in',
Plink, plink, plink, plink,
Hear the voic-es hum-min',
Plink, plink, plink, plink,
Got to work some more!
f
p
f
p
mf
f

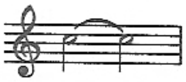
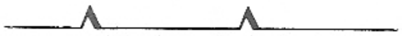
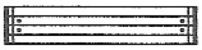
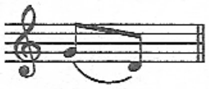


SCHAUM PIANO QUIZ No. 2

Before taking this test, the pupil should review the previous pages of the book.
Directions: Fill in the blanks with the correct answers.

Date ______________________ Grade Marked ______________________

______________________ ______________________
(Signature of Student) (Signature of Teacher)

1. When I see this sign (*f*), I will play ______________ .
2. If there are two sharps in the key signature, they are ______ and ______ .
3. The term that means "go back to the beginning and play to the end" is ______________________ .
4. In $\frac{4}{4}$ time, the note that gets one count looks like this ______________ .
5. In $\frac{6}{8}$ time, the note that get one count looks like this ______________ .
6. Draw two 16th notes ______________ .
7. The curved line (), is called a ______________ .
8. Draw a rest that gets one count in $\frac{3}{4}$ time ______________ .
9. Draw a note that gets two counts in $\frac{2}{4}$ time ______________ .
10. In $\frac{3}{8}$ time, I will count ______________ to each measure.
11. When you rearrange the letters of a chord it is called an ______________ .
12. Another name for the "Spider Dance" is ______________________ .
13. This sign () is a ______________ mark.
14. The composer who wrote "Strange Lands" was ______________ .
15. If there are two flats in the signature of a piece, they are _____ and _____ .
16. These signs () are called ______________ signs.
17. Another name for the end of a piece is ______________ .
18. The curved line () is called a ______________ .
19. L.H. in music stands for ______________________ .
20. What do we emphasize in a piece?
    (melody or accompaniment) ______________________ .

Certificate
of
Promotion

This announces that

____

has successfully completed the
John W. Schaum
Piano Course – B-Book
and is now ready to begin the
John W. Schaum
Piano Course – C-Book

____________________________ Teacher

Date ________________________

THE SCHAUM MUSIC DICTIONARY

This glossary contains definitions of all musical signs and terms used in The John W. Schaum Piano Course "B-Book," plus many other terms which you may find in your supplementary sheet music.

ACCENT (ACK-sent): emphasize, stress.
AD LIBITUM (add LIB-eh-tum): at the pleasure of the performer.
ADAGIO (ah-DAH-jee-oh): slow, at leisure.
ALLA BREVE (AH-la BREV): two beats to the measure – one beat to each half note.
ALLA MARCIA (AH-la MAR-shah): in the manner of a march.
ALLARGANDO (ah-lahr-GAHN-doe): a slowing of the tempo.
ALLEGRETTO (ah-lay-GRET-toe): moderately lively, less fast than allegro.
ALLEGRO (ah-LAY-grow): quick, lively, cheerful.
ANDANTE (ahn-DAN-tay): slow, graceful, walking.
ANDANTINO (ahn-dahn-TEE-noe): a little faster than andante.
ANIMATO (ah-nee-MAH-toe): animated, to make alive, to give spirit.
ARPEGGIO (ar-PEJ-ee-oe): playing the notes of a chord separately, harp-like.
A TEMPO or **TEMPO I** (ah TEM-poe): return to the first rate of speed
BEN MARCATO (ben mar-CAH-toe): accented strongly and distinctly.
CANTABILE (cahn-TAH-bill-ay): in a singing style.
CHROMATIC (kro-MAT-ick): proceeding by half-steps.
CON ANIMA (cone AH-nee-mah): brightly.
CON BRIO (cone BREE-oh): with vigor, spirit, force.
CON ESPRESSIONE (cone ess-press-see-OH-nay): with expression.
CON GRAZIA (cone GRAH-tsee-ah): with grace.
CON MOTO (cone MOH-toe): with spirited movement.
CON SPIRITO (cone SPEER-reh-toe): with spirit, energy.
CRESCENDO (kree-SHEN-doe): gradually becoming louder.
D.C. AL FINE, an abbreviation for Da Capo al Fine. (D.C. ahl FEE-nay): to go back to the beginning and repeat to the word Fine (end).
DIMINUENDO (di-min-you-END-oh): Gradually becoming softer.
DOLCE (DOLE-shay): sweetly.
DOMINANT: the fifth degree of the scale.
ENCORE (AHN-core): an extra piece (not on the program) played at a concert.
ENERGICO (en-AHR-ji-ko): energetic, with force.
ESPRESSIVO (ess-press-see-voe): with expression.
FERMATA: prolong the time value.
FORTE, ***f*** (FOR-tay): loud.
FORTISSIMO, ***ff*** (for-TISS-im-moe): very loud.
GIOCOSO (jee-oh-KOH-soe): humorous, playful.
GIOJOSO (joy-OH-soe): joyous.
GRACE NOTES: little notes added as ornaments to give a graceful effect.
GRAZIOSO (grah-tsee-OH-soh): graceful, elegant.
LARGHETTO (lahr-GET-oh): rather slow.
LARGO (LAHR-go): slow, broad.
LEGATO (lay-GAH-toe): even, continuous, flowing.
LEGER LINES: lined added above or below the staff.
LEGGIERO (led-JAIR-oh): light.
LENTO (LEN-toe): slow.
MAESTOSO (my-ess-TOE-so): with dignity, majesty.
MARCATO (mar-CAH-toe): distinct, emphasized.
MENO MOSSO (MAY-no MOH-so): less speed.
MEZZO FORTE, ***mf*** (MET-so FOR-tay): medium loud.
MISTERIOSO (miss-teer-ee-OH-so): mysterious.
MODERATO (mod-er-AH-toe): moderate.
MOLTO (MOHL-toe): much, very.
MEZZO PIANO, ***mp***, (MET-so pee-ANN-oh): medium soft.
PIANO, ***p***, (pee-ANN-oh): soft.
PIANISSIMO, ***pp***, (pee-ann-ISS-im-oh): very soft.
POCO A POCO (POH-koh ah POH-koh): little by little.
POCO MENO MOSSO (POH-koh MAY-no MOH-so): little less rapidly.
POCO PIU MOTO (POH-koh pee-OO MOH-to): a little faster.
POCO RITENUTO (POH-koh rit-ten-NOO-toe): slowing.
PRESTO (PRESS-toe): quick, nimble, rapid.
RALLENTANDO (rahl-lahn-TAHN-doe): becoming slower.
RITARDANDO (ree-tahr-DAHN-doe): slower, retarding. Abbreviated: ***rit.***
ROMANZA (roe-MAN-tsa): romance, song without words.
SCHERZANDO (scare-TSAHN-doe): playfully.
SEMPLICE (sem-PLEE-chay): simple.
SEMPRE (SEM-pray): always, continually.
SFORZANDO (***sfz***), (sfor-TSAHN-doe): the sudden accenting of a note or chord.
SOSTENUTO (suss-ten-NOO-toe): sustained.
SPIRITOSO (speer-reh-TOE-so): animated, with spirit.
STACCATO (stah-CAH-toe): detached, short.
SYNCOPATION: a shifting of the regular accent.
TEMPO DI VALSE: waltz time.
TRANQUILLO (trahn-KWILL-loe): calmly, quietly.
TRILL (***tr*** ∿∿∿): a rapid alternating of the principal note with the note a second above it.
TURN (∾): four ornamental notes that wind around a principal note.
VIVACE (vee-VAH-chay): very lively.

ISBN 0-7692-3581-6

9 780769 235813

JOHN W. SCHAUM
PIANO COURSE
a new look for today's students

EL00165A	Pre-A	The GREEN Book (primer)
EL00166A	A	The RED Book (grade 1)
EL00167A	B	The BLUE Book (grade 1 1/2)
EL00168A	C	The PURPLE Book (grade 2)
EL00169A	D	The ORANGE Book (grade 2 1/2)
EL00170A	E	The VIOLET Book (grade 3)
EL00199A	F	The BROWN Book (grade 4)
EL00200A	G	The AMBER Book (grade 5)
EL00201A	H	The GREY Book (grade 6)

SCHAUM
POP FAVORITES

EL9527	Pre-A (primer)
EL9528	The A Book (grade 1)
EL9529	The B Book (grade 1 1/2)
EL9538	The C Book (grade 2)

JOHN W. SCHAUM
SUPPLEMENTARY MATERIALS

EL00159A	Note Speller Book One
EL00221A	Note Speller Book Two
EL00577A	Sight Reading Book One
EL00578A	Sight Reading Book Two
EL00244A	Theory Lessons Book One
EL00245A	Theory Lessons Book Two
EL00414A	Theory Lessons Book Three

WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 N.W. 48th Avenue • Miami, Florida 33014

0 29156 18138 8

$5.95
in USA

EL00167A